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August/September 1995

Mobile BEAT
The DJ Magazine

ON THE COVER

Special Feature:

It could cost you an arm and a leg!

Are you aware of the risk that lies between "employee" and "subcontractor"?

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Track One

Bob Lindquist

Raising the level of professionalism

A long time ago, in the fourth issue of *Mobile Beat* (October 1991), we took a bold step. We published our first article informing DJs of their obligations and responsibilities with regard to playing and duplicating copywritten musical recordings. It was the first time a DJ magazine had ever tried to shed any light on the issue, and it virtually blew up in our face. No single topic had ever sparked so much controversy or motivated so many readers to cancel their subscriptions. It was apparent that many readers did not want to hear the truth, and by ceasing to get *Mobile Beat*, they could retire to the safety of blissful ignorance. So we backed off — until our last issue.

With a fresh approach, we again stepped forward to educate our readers as to the illegalities of making unauthorized copies. I am happy to report that at some point in time during the last four years, the level of DJ maturity and professionalism took a phenomenal leap forward. Response to our most recent article was not only positive, but most of those who took time to share their opinions on the issue, did so with a pre-understanding that without the recording industry, there would be no DJ industry. Some of those **responses, along with a reply from the RIAA, can be found in this issue** (p. 8). In addition, the RIAA has expressed a new openness to considering proposals which will create a better situation for DJs while meeting the association's responsibility to its members (the record companies). It may even be that some form of DJ licensing, that would allow limited duplication, could be considered at a time in the not- to-distant future. So again, if you have any comments on the copyright issue, please send them to *Mobile Beat*, and we will pass them along to the RIAA.

Now on to another matter probably more misunderstood by mobile operators than any other. How often do you pause to think, while loading up for a busy Saturday night, that you or one of the DJs you send out could be seriously injured before the night is over? Do you know what the repercussions would be? What have you done to protect yourself in the event of an unforeseen catastrophe? In this issue, Mike Buonaccorso, *MB* Publishing Director, discusses business insurance and explodes the myths of independent contractors. He also offers valuable advice on how to protect yourself, so that when you are faced with a worse-case scenario, you **don't find yourself in a situation that could cost you an arm and leg** (p. 46).

But it's not all serious; this issue features the usual blend of fun stuff as well, such as Jay Maxwell's play list for summer parties, scoops on the latest equipment, and one of the strangest "Nightmare" stories we've heard to date. So enjoy ***MB #27*** and have a happy and safe summer!

Feedback

The following letters (pages 6-12) were in response to the "Piracy: Turning Up The Heat" article in the last issue, dealing with copyright

RIAA "heat" still hot topic

I found it very interesting that the July '95 issue featured the articles "Piracy: Turning Up the Heat" and "Mini Disc - Will It Survive?" and even teased both on the cover.

If it were legal (to record my own compilations), I'd jump on the mini disc bandwagon in a heartbeat. It would solve several problems, including pilferage of CDs, skipping, and jocks would have about 150 pounds less to carry (anyone want to buy 36 used 1200's?).

We have 18 systems and buy 18 copies of something if we think it should be standard, otherwise we'll buy a few copies and shuffle them between gigs as necessary. Unfortunately, we know some of our competitors are making compilations on cassette and DAT, but until the time comes when we can buy a license to make our own compilations we'll stick to buying CDs or 45s as we need them. It puts us at a competitive disadvantage, but who needs the RIAA coming in and slapping us with a fine?

As far as the arguments I've heard about how DJs promote sales and therefore shouldn't be charged a royalty... I'm not falling for it. Think of all the standards you're playing at weddings (and getting top dollar for). How many copies of the Grease soundtrack, Y.M.C.A., Frank Sinatra or other established hits do you think you're selling? It certainly sounds fair to me to pay a reasonable royalty to make copies or compilations for our own use. The sooner the better!

Pat Ryan, Rent-a-DJ

Why can't we do it legally?

I started my DJ service in 1979 and, although I have never knowingly used illegal compilations, I must admit that I have entertained the thought from time to time. Especially when you're doing nothing more than providing soft background music during the meal at a wedding reception. I would like to see individual DJs be able to record their own compilations; (1) as long as the original artists are compensated for the use of their music; and (2) the music is not being used for any other purpose than the needs of that one particular DJ.

Almost everyone that purchases and uses computer software makes a copy of it as soon as they get it and then runs the programs from the copies, saving the original versions in a safe place. Why shouldn't we be allowed to do the same with our music library? On the other hand, I do not believe DJ companies with more than one show should be allowed to buy just one copy of a CD and then supply all their other shows with copies of the original disc! If they want more than one show operating, they should be willing to invest in more than one music library. They have obviously purchased more than one sound system, why should the music be any different? To answer the other question, YES, I would be more than willing to pay a "fair and equitable" licensing fee for the right to be able to make and use my own recordings as I've outlined above. If it were not for the talents of the original artists, DJs would not be here today! Let's give credit where credit is due!

Douglas J. Ross,
Doug's Music Service, Inc.

Shocking!

I was shocked to read in the June/July privacy article that it's illegal for me to make a copy of a song from an album I legitimately bought, even if the copy is part of a tape of favorite songs from various albums I put together for personal use in my car. If this is true, I wonder how much the RIAA had to pay politicians to buy this horrible law. With Draconian laws like this, it's no wonder so many people make unauthorized copies. I no longer have sympathy for the RIAA and artists who lose royalties as a result.

Raymond Kostanty

Turn that heat up

Multi-system DJ agencies using pirate tapes have been a big problem for DJs using legal music libraries in our area for years.

They usually have slick brochures, sound good on the phone, and sell it cheap. However, when they arrive to work it's usually some kid with cheap cassette decks, a small amp and little speakers, and no idea how to program the event.

One such company here has a large yellow page ad offering "free lights with booking." These outfits are dishonest about what they are selling to the client and hurt good mobile DJs who can't possibly make a living selling weekend nights for $250 and $300.

Turning up the heat on these pirates is important for all of us working hard to turn out a quality service.

Anonymous

Cont'd on p.8

"Almost everyone that purchases and uses computer software makes a copy of it as soon as they get it and then runs the programs from the copies, saving the original versions in a safe place. Why shouldn't we be allowed to do the same with our music library?"

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RIAA responds-No comment on back-ups

Position static on licensing

Dear Mobile Beat:
The first point we would like to clarify regards your assertion that The Recording Industry Association of America, Inc. (RIAA) is not tolerant of Mobile DJs or of DJ services. On the contrary, we are extremely concerned about the increasing proliferation of unauthorized compilations and mixes being manufactured and distributed by certain members of the DJ community.

You are correct, however, in stating that among our priorities is the dissemination of information to educate potential infringers regarding issues of copyright infringement and the consequences of engaging in the unauthorized duplication of sound recordings owned by our member companies. At the suggestion of members of the DJ community who are interested in furthering the level of professionalism in your industry, we mailed 600 *educational and warning* letters to a mailing list created and compiled from lists of DJs and DJ service providers who attended recent DJ conferences across the United States.

In addition, in order to reach the widest possible audience, letters were sent to your magazine and to The American Disc Jockey Association National Newsletter. We are, in fact, open to more suggestions from the DJ community regarding ways to reach the widest possible audience.

You commented in your article ["Turning Up The Heat"] that the RIAA has now "added DJs making or using illegally copied music libraries and compilations to the active hit list" as if this was a recent train of events. In fact, our position has always been to combat sound recording piracy in what ever form it takes. By pursuing those who profit or who knowingly break the law, we are merely carrying out our mission to protect the intellectual property rights of our member companies.

You ask whether a compromise can be reached. Obviously, there can be no compromise in our efforts to protect the rights of copyright owners and the rights of artists if compromise involves watering down those rights that are protected by the law. DJs, like any other businesses, are free to go to individual copyright owners to seek licenses for the use of a product. The Recording Industry Association of America, Inc. and its member companies recognize the importance of all legal businesses involved in the music industry and we wish to work together to protect the rights of all *legitimate* business people involved in music.

We look forward to a dialog with members of the DJ community and wish to thank you... by allowing us the editorial space... to address these issues. As you can see, we are all striving for the same thing, to create the best possible business environment for legitimate DJs.
Katherine E. Timon, Esq. / Regional Anti-Piracy Counsel
Recording Industry Association of America

Mobile Beat welcomes your comments and opinions
Write: Mobile Beat, P.O. Box 309, East Rochester, NY 14445-0309
Fax 716•385•3637 or
E-mail: MobileBeat@AOL.COM

cont'd from p.6

A taxing situation

I support a DJ service's right to record its own CDs and tapes. But I also support a copyright fee, if done in a fair and equal way.

First of all, if recording music on a tape or CD is breaking the law, then why do ads keep running pushing mini disk and cassette and DAT recorders? BE REAL. What else will these recording devices be used for 90 percent of the time? Reasons for recording my own music:
1. The DJs working the job do not take care of the CDs and this will cause a good song to be scratched. This could cost $15 just to replace a CD with one good usable song. This is a never ending story.
2. By using hired (DJ) help, throughout the years I have had six whole cases of CDs lost or stolen on jobs. These were all store-bought original CDs. The first thing I did was fire these careless DJs. The next thing was to figure out how I was going to be able to afford to go out and replace all these CDs by the next job. Many of the CDs had only one good usable song and to go out and replace all of them was expensive and made no sense.

If I was able to keep the original store bought CDs at home, I would have been able to record a new CD/tape at a reasonable cost. It's stupid for a DJ to bring over 300 CDs to a job, when he can condense the collection to 30 CDs or tapes. This has stopped the loss of cases of CDs and has solved many problems by using only store-bought CDs.

The answer to the problem: The best way to make everyone pay a fee: There should be a $1 or $2 copyright tax added to every blank tape or CD sold to the public. This will make it possible for *all* DJs across the country, who plan to use recorded music, pay their fair share in royalties before they make the recordings.

As the law stands now, the RIAA will never catch every person recording a tape or CD for private or public use. By charging the copyright fee with every blank sold, they will not have to spend time and money to catch only a few of the hundreds of thousands of those people doing recordings. I would like to be able to pay my fair share of copyright fees and stay in business and continue to grow, but based on the law as it is, that is not possible. The law needs to be changed to make it possible for all DJs to pay a fee and stay in business. The RIAA needs to understand the needs of the mobile DJ business and should work with us instead of putting us out of business with their outdated laws.
A concerned DJ trying to make a living.

cont'd on p. 12

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Feedback

We just can't get No Respect! . . .

I feel like Rodney Dangerfield. I spend every weekend with about a thousand absolute strangers helping them celebrate the special times of their lives. Even though I work for myself, every time I play an artist's CD, I'm also working for a record label and promoting that artist. I'm constantly reminding my customers of exactly who their favorite artists are and what their favorite songs are! Does this help the record companies? Certainly!

Let's assume that, across the country, there are 40,000 (a conservative number) mobile DJs working on a given Saturday. Each is working a 200 person event (average). That means 8 million people (probably more) are exposed to the music that we play in the course of a single day. Does this help Kool and the Gang sell more "Greatest Hits" CDs? Of course it does! This year, Bob Seger's Greatest Hits CDs are flying off the shelves like mad and it's mobile DJs who are playing it!

Many people have gone to the record labels and tried to explain what Mobile DJs do. They have requested licensing to create special Mobile DJ (compilation) CDs. The "suits" at the labels just laugh and hide behind their voice mail systems. After repeated attempts, the answer is always, "Your project won't make us enough money, we're busy working on the new 'Michael Jackson does Madonna' project and we are going to sell $50 billion in three days. DJs are just chump change, besides we don't want our songs on a disc with their songs." Or how about? "Our artist's song is the anthem of disco and even though he is dead (seriously), his tune must be the first song on the CD." They just don't get it! They don't want to get it. They don't care! No Damn Respect.

Why is it, record companies (via the RIAA) won't let us back up the music we have purchased from them? I have bought about $15,000 worth of unreplaceable CDs (over the years). Sure they are insured, but I can't spin a replacement check this Saturday night. I'm allowed to back up any computer software that I buy, but not my music? Seems to me the laws need to be changed now!

Why can't the RIAA and record companies respect the following?
Simple facts of the Mobile DJ Biz in 1995

FACT #1: Without artists, song writers, and record companies, we DJs wouldn't have jobs. We already respect what you do.

FACT #2: Artists, song writers, and record companies need to get paid for the music they bring to the world. We understand this.

FACT #3: Artists, song writers, and record companies need to respect what mobile DJs do for them. They can't continue to look at mobile DJs as a "bad return" end user project. DJs help perpetuate the sales of record company's catalogues and they do a damn good job.

FACT #4: DJs aren't stupid; they aren't sheep. They understand the new technology and are prepared to use it when you slam the door in their faces. For years musicians have played weddings using underground "fake" books. Underground DJ compilations will continue until the record companies put away their swords (stop fighting amongst themselves for positioning) and help us. We support you, how about helping us?

FACT #5: It's time to get real! People are blowing each other up, killing each other for/with drugs; OJ's murdering his wife; pirates are sending millions of the new Madonna albums to China.

"Hey, Joe, let's bust the Acme mobile DJ company today, they bought a backup compilation copy of *Celebration* and a law is a law!"

Give me a break, it's time to fix the laws.

I believe *Mobile Beat Magazine* should start a petition and get every DJ in the US to sign it. They should then be the spearhead to go to the RIAA and help get the laws changed. If they don't, who else will? Then possibly we can all get the respect we deserve!

—*Anonymous*

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Feedback

More on Minis

I just purchased two Sony MDS-101 minidisc players and 50 blank discs to start a fourth system. I've been very impressed so far, yet I am concerned with the copy laws. I've heard that as long as you keep a set of originals (not being used) for every set of copies it's legal because you do own one license. Is this true? How do you go about getting licenses to legally make copies? Do I have to contact every artist's record company individually?

Next question on this subject: Many of the new CDs I've purchased have printed on them that any public performance is in violation of the copyright law, what's up with this? I have my concerns for legality, but within reason. Can you give me some feedback?

Next comment: Your "In Search of the Best Sound & Light Systems" looks more like DJs combining all their systems together to form something impressive, but never actually used. The current system I'm building is simple, looks and sounds incredible, and fits in the back of my Dakota. We charge $600 for four hours with a DJ and MC. Sure we can add TV monitors and karaoke and bring 12 more speakers and two-dozen beam effects, but it doesn't happen in the real world. How about focusing on systems that are state-of-the-art *and* get booked every weekend? Just a suggestion.

One last question. When is Denon or Gemini going to acknowledge the potential of MD and come out with a dual player

"Many of the new CDs I've purchased have printed on them that any public performance is in violation of the copyright law, what's up with this? I have my concerns for legality, but within reason. Can you give me some feedback?"

with pitch? The advantages of compact size, no possibility of scratching, anti-skip circuits and text displays make DJing with them phenomenal.
Ed Newman, Good Vibrations, Nesconset, N.Y.

What you are making reference to is the Audio Home Recording Act (AHRA), which was signed into law by former President Bush on October 28, 1992. It adds another interesting wrinkle to our continuing copywrite coverage. We will have a report on how the AHRA affects DJs in our next issue.

cont'd on p. 14

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Feedback

cont'd from p. 13

DJs on internet

I just read the article in *Mobile Beat's* June/July issue regarding trigger-happy DJs (on the internet). I had to laugh; the article was right on target. I have left messages in the alt.weddings USENET group, and without fail, I was flamed by someone who responded very emotionally with his or her own opinion.

I am an easy going person, and take everything with a grain of salt. I don't get off on being negative toward people or their opinions. I think more people should loosen up and have fun with the internet. It can be a very useful tool if used properly.
Darrell Dennison, Double D Music, Binghamton, N.Y.

Introducing Mr. & Mr.?

My question is: Can you have an article or direct me where I can get the information about DJing a wedding for two men or two women? I am baffled. I have had several requests to DJ this type of wedding but am confused on how to do the events like: cake cutting, do you have a garter toss? how about the bouquet? the introduction to groom and groom? I don't want to turn away the business. Please Help!
Mike The Music Man, All Occasion Music, Inc.

Speaker-ing out

Just read your "Tech Talk" and "Shoppers Corner" (June/July) on amplifiers with much interest. Although I plan to replace my amps in the near future, I have been using the same two amps for over 12 years and my sub amp for seven. Being careful can save bucks and avoid embarrassing breakdowns at a performance.

Years ago I had problems with an amp blowing once a year. Finally I was asked what I was doing. The clients liked the "thump," so I would crank up (peg) the low frequency on the equalizer. I was told I might be putting too high an input voltage to the amp. I started using a Soundcraftsmen differential/comparator equalizer. This compares the input signal from the mixer to the signal going out to the amp. You simply keep the input/output lights about equal in intensity.

Switching from a single amp and pair of speakers to bi-amping really cleans up the sound, you can crank the lows if you have to, plus the "specialization" of the two amp/speaker systems means less wear and tear on the equipment.

Since I started using the comparator EQ and bi-amped, I have had *NO* breakdowns using two Soundcraftsmen (previously repaired twice each) and Peavey amps (over eight years now). Buy quality, put it together intelligently, don't abuse it, and pocket the cash. What else could you ask for?

By the way, have you considered a column where DJs can write in a story of problems they had with equipment/systems and how the problems were overcome? Nothing beats using the experience of others to avoid your own set of problems.
Jim Spangler, FM Productions, Marquette, Mich.

cont'd on p.82

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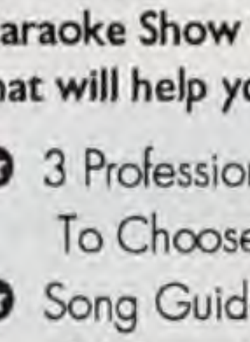

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Agaie	Jackson, Janet	TT14-12	O Come All Ye Faithful	Various Artists	251-A-07
Alphabet Song	Various Artists	251-B-02	Perfidia	Ronstadt, Linda	TT17-09
Amor Amor	Iglesias, Julio	TT17-06	Rose Of Tralee	O'Dowd, Barry	AH71-10
Away In A Manger	Various Artists	251-A-08	Saving Forever For You	Shanira	JT02-05
Besame Mucho	Germe, Steve & Eydie	TT17-12	Shadow Dancing	Gibb, Andy	DC02-07
Can't Buy Me Love	Beatles	DC01-07	Some Enchanted Evening	Crosby, Bing	SC27-09
Chains Around My Heart	Marx, Richard	JT02-04	Song Remembers When	Yearwood, Trisha	JC69-01
Do-Re-Mi (Sound Of Music)	Dorsey, Lee	251-B-14	Tell Me Why	Wynonna	JC69-07
Dream Baby (How Long Mu	Orbison, Roy	NA09-11	Unicorn (Green Alligators)	Irish Rovers	AH71-14
Every Heartbeat	Grant, Amy	MC00-12	When Becomes Of The Back	Young, Paul	TT14-07
Everything I Do	Adams, Bryan	MC00-03	You Say You Will	Yearwood, Trisha	JC69-09
Good Lovin' (Makes It Righ	Wynette, Tammy	NA09-18			
Groovin'	Young Rascals	DC01-13	CLASSIC OLDIES		
Here You Come Again	Parton, Dolly	NA09-16	After The Lovin'	Humperdinck, Engelbert	SC18-10
Honey	Goldsboro, Bobby	DC01-15	All Of Me	Sinatra, Frank	DC63-14
Hopelessly	Astley, Rick	TT14-10	All Shook Up	Presley, Elvis	SC58-13
I Could Have Danced All Ni	Andrews, Julie	SC27-15	Alleghany Moon	Page, Patti	SC24-09
I Don't Have The Heart	Ingram, James	TT14-09	And I Love You So	Como, Perry	DC71-14
I Will Always Love You	Houston, Whitney	MC00-01	Baby It's You	Shirelles	DC71-13
If I Ever Fall In Love	Shai	JT02-03	Beer Barrel Polka	Andrews Sisters	SC09-02
If You Asked Me To	Dion, Celine	MC00-09	Busted	Charles, Ray	SC42-05
Let Me Be There	Newton-John, Olivia	NA09-03	Buttons & Bows	Shore, Dinah	SC24-12
Like A Virgin	Madonna	DC01-01	Bye Bye Love	Everly Brothers	DC70-13
Mack The Knife	Darin, Bobby	DC02-12	Call Me Irresponsible	Goulet, Robert	DC68-15
My Baby Loves Me	McBride, Martina	JC69-02	Can't Get Used To Losing Y	Williams, Andy	DC73-11
My Boyfriend's Back	Angels	DC02-17	Chantilly Lace	Big Bopper	SC08-03
New York, New York	Sinatra, Frank	DC02-06	Come Softly To Me	Fleetwoods	DC59-09

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Flame-Free Zone

Tired of getting blasted with nasty sarcasms every time you leave an innocent note in the alt.music makers dj internet newsgroup? You may be ready for the more relaxed, and casual atmosphere of "The DJ Booth" part of the Music Message Center on America Online. A moderator reviews comments, and electronically gives the boot to anyone who attacks others or clutters up the net with objectionable language or idiotic ramblings. To get to there, simply sign and access the center with the keyword "MMC." Then click the folder "Music Professionals" which will take you to "The DJ Booth." At this point, select your topics of choice (click "List Topics") and choose "DJ Equipment" (general), "DJs on Wheels" (mobiles), "DJ Booth" (Club Jocks), on one of several other specific topics.

Beached!

It's time again for the S.O.S. (Society of Shaggers) fall migration in North Myrtle Beach, S.C. (September 8-17). In our June/July 1994 issue we told you about the growing popularity of beach and shag music, especially how the A.B.S.C.D.J.s (Association of Beach and Shag Club DJs) is furthering the cause. If you've never experienced the phenomenon known as Beach Music, or the continuing popularity of Shaggin', why not join the migration to the beach? For more information, write to P.O. Box 1304, Chapel Hill, N.C. 27514 or call Mike Lewis, A.B.S.C.D.J. president, at (919) 942-4498.

What ever happened to...

The very first issue of *Mobile Beat* (April/May 1991) included a profile of DJ Chris Pangalos of Charlotte, N.C. As such, we have made it a point to follow Chris' DJ career and occasionally update his progress. Well, much to our surprise, Chris has decided to take a break from spinning, and at age 32, has joined the Marines! He admits it sounds a bit crazy but says it's a personal challenge he has always wanted to take. Chris has appointed a few good DJs to keep Rolling Thunder Productions rolling in his absence. He plans to return to the DJ biz upon his return to civilian life. We wish Chris the best of luck in his new, patriotic endeavor!

Better late than never

Several readers asked where the gold disc plaque on the cover of the April/May issue #25 came from. The supplier was Reproco of San Marino, California. The company specializes in custom gold record plaques for all occasions with an emphasis on first dance plaques for weddings. For information, call 800-867-0187.

MEDIA WATCH

By Mike Buonaccorso

Bound Printed Matter

It's not your ordinary party game book, but who would be better to revive the past than the DJ of today? If you're tired of the Chicken Dance, Karaoke, or the Dollar Wine Dance, get your party moving with a "Dirt Eating Contest" or a good old-fashioned "Belly Bongo." *Rhino Books'* latest release, "Forgotten Fads and Fabulous Flops," by Paul Kirchner, is an illustrated chronicle of an embarrassing number of products and crazes that swept the nation and seemed like awfully good ideas at the time. Among the entertaining misfires mentioned are a few blasts from the past doubtful to ever make the *Mobile Beat* Top 200, including "Granny's Mini-skirt" by Irene Ryan, "The Ballad of Bilbo Baggins" by Leonard Nimoy, and "This Time" by Richard Simmons.

They say the nature of a fad is that once it runs its course it becomes instantly passé and people look for something new and completely different. But if you've run out of new ideas, can you alter an old one? In 1939 college students munched on 78 r.p.m. records to attract attention. Maybe today a compact disc-eating contest could fill a club on a Tuesday night. In all seriousness, it's another great addition to your library. So sit back with a Malt Duck, light a banana peel, and enjoy. *Available for $14.95 through Rhino Books or your favorite bookstore.*

It's here somewhere

Ever find yourself in Wal-Mart checking the back of every compilation CD for the one that has *the* obscure one-shot wonder hit from 1975 for tomorrow's gig? A new book in print that may provide last minute help is *The CD Bible: Your Guide to Songs Available on CD* by James Cancilla and Kurt Spinosa. Unlike some other where-to-find-it source books, the 17,000-plus song titles are primarily identified by compilation disc, saving the need to sort through piles of "Love Songs of the 60's" or "Anthology of Motown." Lists include title, artist, CD title, CD number, and CD label or labels. Although most of the titles are pre-1980, many timeless DJ-used titles, like "Here Comes the Bride" and "Sunrise Sunset," are amongst the listings. The authors tell us Volume 2 is already in production. *Available for $49.95 (Plus $4 S+H) through J&K Enterprises, 212 E. Main St., Carnegie, PA 15106, or by calling 412-279-8888.*

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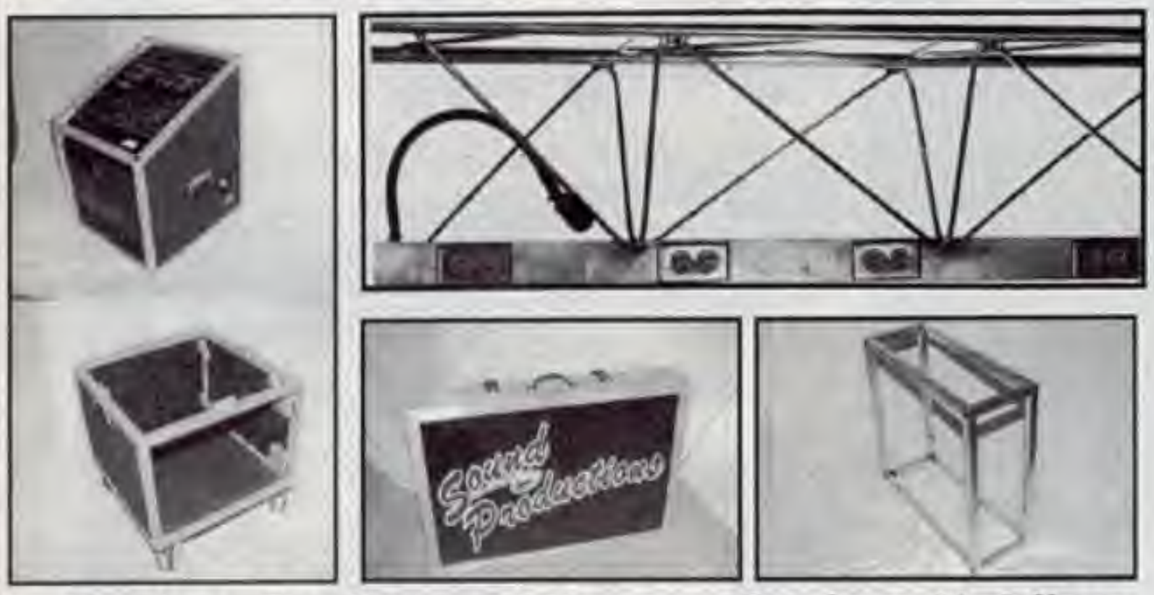

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Ear Training

DJs and KJs can never get enough help in ways to get referral business and a new audio tape, available through the Abintra Resources Group, is yet another resource. The tape is narrated by sales expert David Garfinkel (whose first article for *MB* appears on page 50 of this issue). The tape covers all the bases needed to get more business, not through the yellow pages, not through bridal shows, through *referrals*. How to use short term techniques, develop long term habits, and plan strategies are all covered in 72 minutes of running time. *Available for $33.95 (Inc S+H) through ARG, PO Box 1582, Rutland, VT 05101, or by calling 1-800-472 -5395.*

TNT Top Tip

DJs with America Online who wish to chat live about their weekend (or any topic) can now meet each Sunday night at 10 p.m. (EST). To find the group from the main menu board:

Click: People Connection
Click: Rooms
Click: Private Rooms
Enter: DJNET
Click: GO!

Participation will determine the future direction of the group, so if you're interested, check in soon!

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Cover Shots!

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Run Silent, Run Deep

ASHLY was the first to release a series of professional, fan-cooled amplifiers featuring power MOS-FET technology. The new CFT-1800 now offers the superior fidelity and rugged reliability of MOS-FET output devices in a quieter, convection cooled package. Designed primarily for use in recording studios, post-production facilities, or broadcast control rooms, the CFT-1800 will also satisfy even the most demanding audiophile enthusiast. In stereo operation, the powerful CFT-1800 delivers more than 300 watts per channel. Mono-bridged, the amplifier will put out a thundering 600 watts RMS for those room shaking subwoofer applications.

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American DJ Supply
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New "Hide-N-Seek" lighting effect from American DJ Supply

The new Hide-N-Seek from American DJ Supply is a Houdini-like moonflower effec that makes dramatic beams of light appear and disappear to the beat of the music. Un like a single lunar effect, the Hide-N-Seek features two multi-colored dishes, which move independently of each other, as they chase to the rhythm of the music. It offer four dichroic colors and retails for $229.

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New dichroic effects projector from Ness

The Topaz™ from Ness is an exciting new effects projector that emits multiple dichroic shafts of light that scan from left to right to the beat of the music. The Topaz uses a frontal three-way dichroic prism mounted on a DC-motor encircled by a group of four perfectly aligned mirrors. A fan-cooled 250W/120V ENH MR-15 lamp provides the light source. The unit weighs just 6.6 lbs. and measures 10" x 9" x 5" (L x W x D). Retails for $329.

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111 South State Street, Hackensack, NJ 07601
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New high definition effects projecter from Ness

The Petra™ is a compact unit that projects multicolored beams of high definition which rotate to the beat of the music. The beams are brilliant dichroic colors. A built-in audio processor provides sound activation with plug-in operation. The light source is a 300W/120V halogen lamp 64514. The unit weighs 5 lbs. and measures 12" x 6" x 6" (L x W x D). Retails for $199. Ideal for mobile lighting applications.

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Our portable two piece sound stage table system is the best way of obtaining a professional appearance. The stage cover fits onto the folding base supporting combo and/or amp racks. All cables are fed through center, left and right portholes. Gray carpet to match our other cases and available in 24" or 32" sizes.

Typical Vertical Presentation

Either a 10 x 6 or 8 space combo rack and a 10 or 12 space amp rack keeps your system compact & simple

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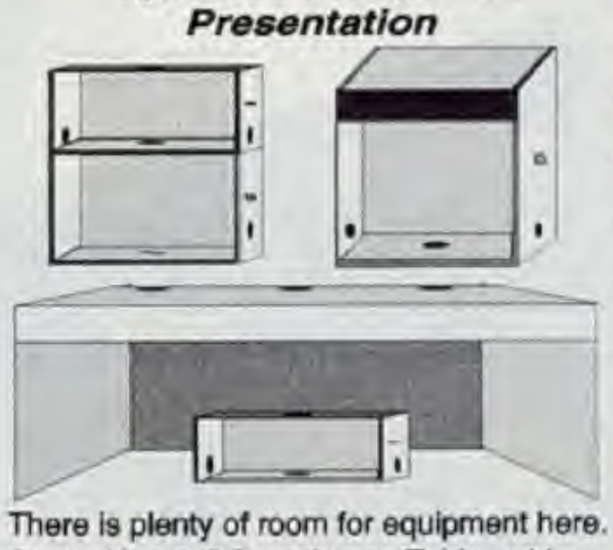

There is plenty of room for equipment here. Start with a 24" Soundstage Table, add a 4 and/or 6 space amp rack with a 10x6 or 8 space combo rack, another 4,6, or 8 space rack underneath, and you have the ultimate mobile Showcase Presentation for the largest of systems.

Showcase Presentations universal case design eliminates the need for a custom case. Our matching combo and amp racks fit neatly side-by-side or on top of each other. Wires are fed through portholes allowing covers to remain in place hiding ugly connections. The modular design lets you break your system down into as many components as necessary to minimize size and weight. As new equipment is purchased, cases may be added without radically changing your system.

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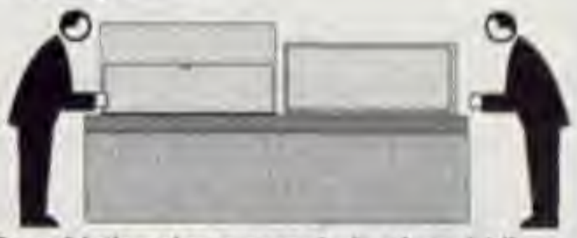

Rear friction doors remain in place hiding wires easily connected through universal portholes for a perfect appearance everytime.

Distributed Exclusively by Electronic Bargains 970 Montello St. (Rt. 28) Brockton, MA 02401 (dealer inquires welcome)

It's Hot

Competition-style mixer from MTX

For lighting scratch mixes, MTX offers the new MX35 Battle Board II. This compact console mixer offers only essential mix and cue features for fast and simple operation. The unit features sliding crossfader and cue monitor, mic and monitor level controls, separate bass and treble, and switchable phono/line selector on each input channel. The MX35 retails for $179.

MTX
4545 East Baseline, Phoenix, AZ 85044
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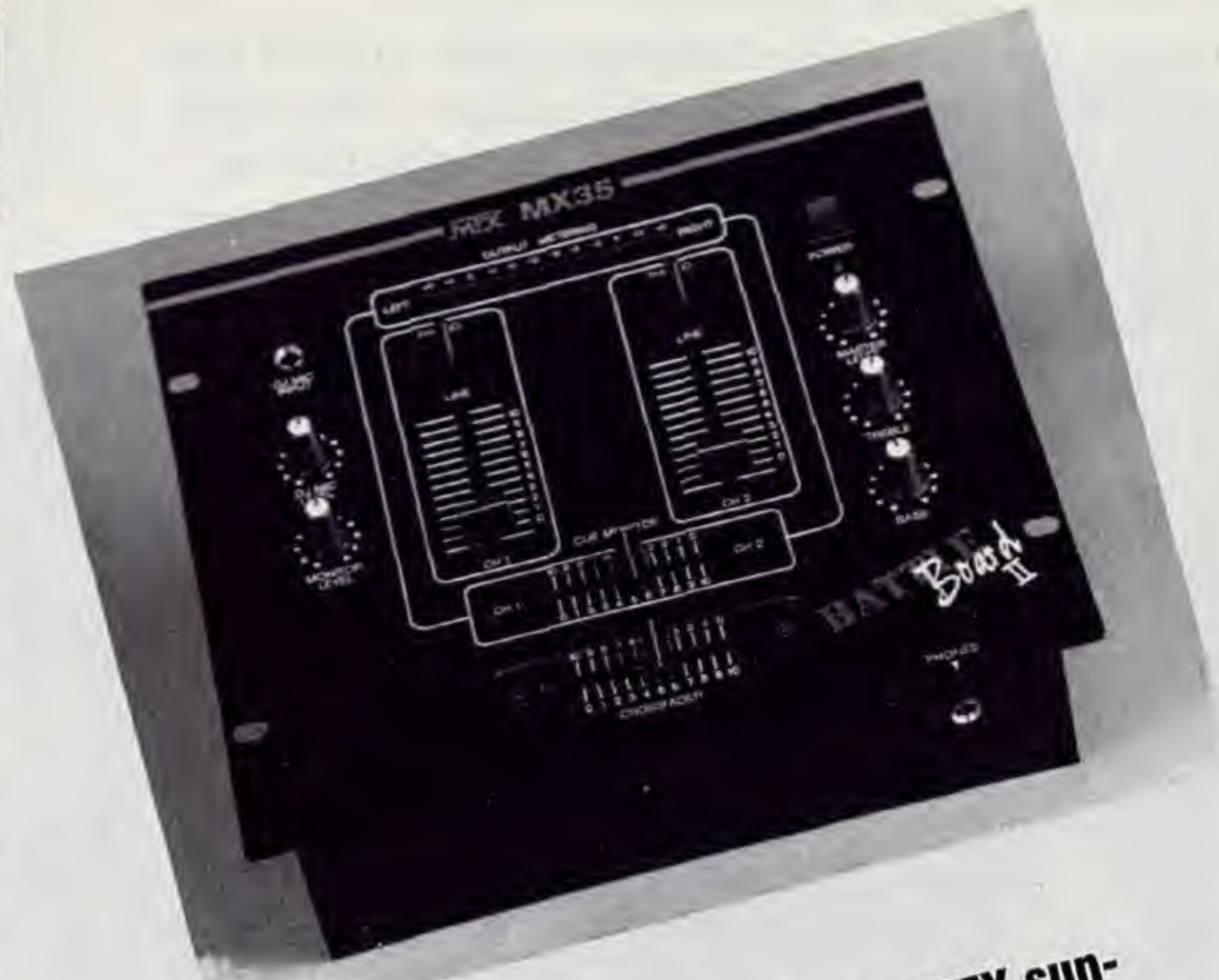
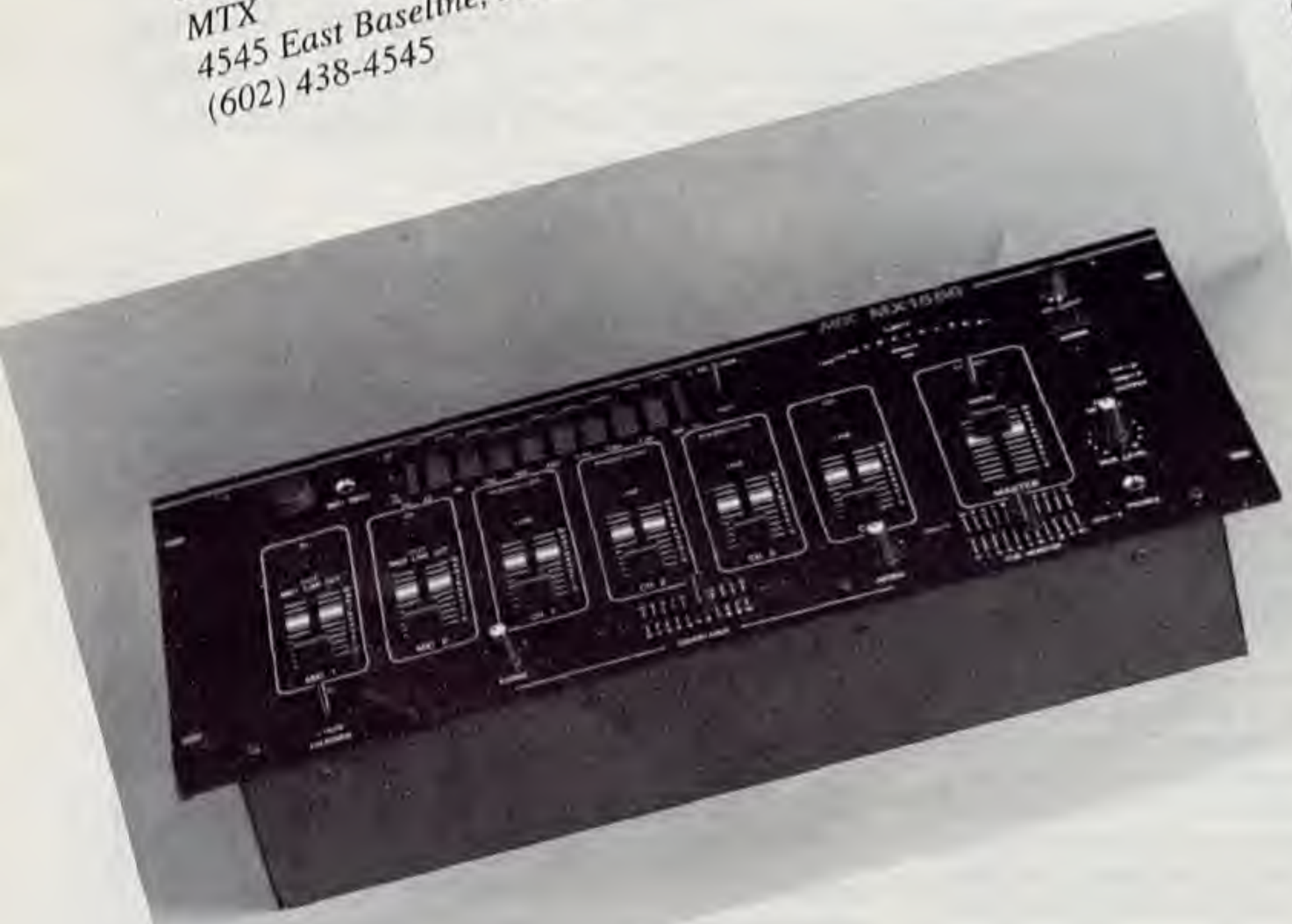


Second generation mixer from MTX supports wide range of music sources

The MX1550 from MTX was specially designed for today's DJs, who mix a wide variety of music sources, including CDs, compact disc, mini disc, cassette tapes, DAT, and more. The unit features inputs for three turntables, five stereo line sources and two mics. Front panel controls include an assignable, field replaceable crossfader, sliding cue monitor control, stereo/mono switch, nine-band graphic equalizer and mic talkover switch. This 19-inch, rack-mount unit retails for $349.

MTX
4545 East Baseline, Phoenix, AZ 85044
(602) 438-4545



State-of-the-art karaoke mixer

Gemini's new KM-707 is the first mixer of its kind that allows you to change the pitch of a music source without affecting tempo or subdue vocal passages from recorded music. The unit features three front-panel Neutrik combo mic inputs and inputs for four line and two phono sources. The unit is packed with a full array of useful digital effects and a fully assignable and replaceable crossfader. Lists for $895. Look for a complete review in the next issue.

Gemini Sound Products
1100 Milik Street, Carteret, NJ 07008
(908) 969-9000

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An exciting extension of the the popular "flower" effect, the KLS Comet features beams that rotate to the beat of the music, producing a conical spray of dichroic colors. Pure optics and a 400W EVD 36V lamp give Comet an exceptional light output. Standard colors are blue, yellow, red, magenta, white, and green. The effect is built around an extruded aluminum housing and is backed by a one-year warranty. Made in America. Suggested retail price is $498.

KLS Electronics, USA
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An intelligent lighting alternative from Ness

Accubeam 400™ from Ness is a powerful and versatile lighting fixture offering a host of user programmable effects and features. The unit offers 10 dichroic filters along with white, bi-color, 13 gobo patterns, 170° pan, 110° tilt and variable speed strobe (1-13 fps). The unit's fluid motion motorized pan and tilt provide smooth movement on all axis. The light source is a long-life metal halide lamp offering 6,000 hours of operation. The unit's effects can be activated by any DMX 512 controller and is MIDI capable. Accubeam 400 comes with 60 preprogrammed scenes and 12 chases.

Ness
111 South State St., Hackensack, NJ 07601
(201) 646-9522

Monster output power from QSC

QSC's EX 4000 delivers a mammoth 2,400 watts bridged into ohms. Stereo 8-ohm output is 800 watts and 1,200 watts at ohms. Supports QSControl for controlling, monitoring and man aging the unit remotely in large sound installations. The unit mee UL, CSA and TUV safety standards. $2,645 MSRP.

QSC Audio
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(714) 754-6175

Two brute force power amps from Peavey don't sweat it

The CS800X and CS1200X are two entries from Peavey's extensive line of CS® series power amplifiers. Priced at $799, the CS800X offers 800 watts of bridged mono power output at 8 ohms and 1,200 watts into 4 ohms. It provides stable output performance down to 2 ohms (600 watts per channel) and has an 8-ohm power rating of 260 watts per channel. The CS1200X ($1,399 list), delivers 1,260 watts into 8 ohms and 1,800 watts at 4 ohms (bridged mono). It will also handle loads down to 2 ohms (900 watts per channel) and deliver 390 watts at 8 ohms. Both units feature two-speed fan cooling, dual 1/4-inch and XLR inputs per channel and five-way binding post outputs. For commerical sound applications, the CS800X and CS1200X support balanced inputs with plug in transformer modules (PL-2). An optional plug-in electronic crossover module (PL) is also available.

Peavey Electronics Corporation
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DJ

Elbo Room, Chicago

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DJs of the World Unite!

Ontario show a truly international event

by Dennis Hampson,
Mobile Beat Canadian Editor

In many ways, the DJ World '95 Expo in Waterloo, Ontario (Canada) (April 13-15) was a big family reunion. And every member of the family brought along someone new to introduce. It was an opportunity to re-establish contact with many friends I have made over the years and a chance to match faces with familiar names and voices. I'm happy to report that the family is growing!

What DJ show would be complete without "The King"?

DJ World '95, was the first show by Seque Productions presented in cooperation with Mobile Beat, The Canadian Disc Jockey Association (CDJA) and The American Disc Jockey Association (ADJA).

It was a particular delight for we Canadians to compare notes with our U.S. counterparts. In fact, most would agree that the US disc jockeys who attended were enthusiastic, entertaining, and really stole the show. The Canadian DJs, on the other hand, were, at first, a bit more "conservative" but were quick to get into the spirit of the event, following the lead of the U.S. jocks. We were particularly taken by the evolution of interactive entertainment as demonstrated by Mobile Beat columnist John Rozz (Sound Spectrum, Wallingford, CT). Not only is he a highly skilled entertainer, but he is willing to share his knowledge, talent and expert advice on this business and how to succeed. John's was just one of many new and exciting DJ seminars that covered topics from DJs and computers to the role of DJ Associations in the future.

Another highlight was the Friday night party, a blast kicked off with the big DJ World Karaoke contest followed by John Rozz's popular "Simon Sez..." topped off with "Magic Merv" Keyes spinning far into the wee hours of the morning. The promoters planned this as a family event with numerous activities for spouses and children such as crafts and a fashion show. And of course, there were countless special bargains on music and DJ sound and lighting equipment.

The Waterloo Inn was very well suited for this type of event. There was plenty of room in the ballrooms for exhibits and parties and a compliment of smaller rooms for sound demos and seminars. It was extremely easy to reach just off the interstate. Drive time was less than an hour from Toronto and just ninety minutes from Buffalo, NY.

In the wake of this year's successful show, Segue Productions has announced that DJ World 96 will be held April 4-6, 1996, again at the Waterloo Inn. I understand all of this year's exhibitors will be back and several more have already signed up. For information or an exhibitors' packet, call Jim Griffin at Segue Productions, 519-740-0603.

If you have not attended a DJ gathering like this, you really don't know what you are missing. We'll see you there in '96!

Yvonne Rome Schier of Entertainment Solutions leads seminar on DJs and Computers.

Stacie Prieb and Meredith McCrea at the ERG Booth

Mobile Beat's Canadian editor Dennis Hampson with Mobile Beat contributing writer, John Rozz of Sound Spectrum

Sandra and Steve Kovach of Music of the Night, Burlington, Ont., show off the latest in upholstered DJ racks.

Bobby "K" Kramarik from Elmira, NY with John Hughes of A Sound Idea, Louisville, KY

Representing the Canadian DJ Association were (L-R) Larry Hampson, Michael Scott and Mike Heindl

DJs from the US and Canada take the International Party Challenge

Hot fun in the Summertime

by Jay Maxwell

Cool! It's probably the most dated expression still in use today to express something that is hip and you agree wholeheartedly. Such as, the DJ played the coolest tunes—it was the music we liked and our feet agreed by dancing all night long. When it comes to playing *cool* music for summertime events like picnics, pool parties, and barbecues, you'll want to play music with a fun theme. An outdoor event in the summertime is geared around fun and the music you play will add the extra punch.

Everything under the sun

At the risk of sounding like Karl Mauldin, here's what you should not leave home without: The Beach Boys are a must have in order to have "Fun, Fun, Fun." You should also make sure that you pack an ample supply of Parrot Head music for the Jimmy Buffett fans, Bob Marley for the reggae feel, and if you are playing in the southeastern coast states, bring plenty of beach music so people can shag. The Drifters, The Tams, The Embers, Chairmen of the Board, and most any early Motown group will be requested sometime during the day.

DJs start here

Besides being fun, outdoor events are usually the simplest gigs you will ever play. If you are just beginning as a DJ, or own a company and want a good way to "break-in" the new guy, I recommend sending him to a picnic or pool party. As long as the music is upbeat, what he plays is not all that critical. You don't really have to worry if anyone can dance to the music or not. You usually won't have very many people who want to dance anyway.

By and large, the main reason people hire a DJ for an outdoor event is to set the mood (festive) and to make the announcements for events such as the volleyball or softball game, games for the kids, contests, drawings, and general announcements such as lost and found (lost parents for example).

Besides not having to worry as much about the flow of the music as you would at a more typical job, there are two more reasons why outdoor events are great for breaking in new DJs. First, there is usually no stage. You are either under the picnic shelter, by the pool, or set up close to the crowd. This helps even a "shy" DJ come out of his shell and feel more a part of the crowd. This bond is also great for business. The companies we do annual events for often ask for the same DJ each year. The reason is they have gotten to know him or her.

Another great reason to perform at outdoor gigs is that it helps one gain experience in helping to coordinate several different events. Usually the person in charge will tell you what is about to take place, and ask you to announce that everyone who wants to participate in the next event, the water balloon toss for example, should come to the grassy area behind the parking lot.

Follow the leader

Games are a great way to upsell your service. When people are calling around asking for prices for their picnic or pool party, ask if they would also like someone to lead games or contests. Explain (as you would for a wedding reception) all the extras you can provide to make sure their event is a huge success. Tell them you will coordinate with them and lead the games they feel appropriate. Get a book from the library or bookstore on simple games or go with games everyone knows like egg and balloon tosses or balloon relays.

A word of caution

On a final note, remember the hazards and drawbacks of playing for an outdoor function. One, of course, is the weather. We have as a clause in our agreement that a shelter must be provided for all outdoor functions. This may be a picnic shelter, a tent, a porch or awning. Come prepared for the extremes. Bring a large vinyl tarp to throw over the equipment under a shelter, or in case the rain blows onto the equipment while you are under cover.

If it does start to rain and you are caught in it, turn off the equipment as soon as possible. Also, bring a covering for the music. The direct sunlight is the natural enemy of Compact Discs (it'll melt the cases, too), tapes, and if you still use vinyl you may want to keep the covers on the turntables while the record is playing or it will warp during play. Also, bring extra extension cords. You may be over a hundred feet from the nearest outlet. And speaking of electricity, make sure the place has electricity. We once had to plug into a generator (not a good idea, but we had no other choice) because we were in the middle of a huge field with no other source of AC.

Have a cool summer!

Balloon Relay

- Select two, three or more teams.
- Each team member must run to the "finish" with the balloon between their knees.
- When they get to the end of the line, they drop the balloon and then sit on it to pop it. Then the person will run back to where he began to tag his next team member and then the process begins again.
- The team member who finishes first is the winning team. (Note: you cannot use your hands except to initially place the balloon between your knees.)

P.S.W.C.D.T.'s *Hot Songs for the Summertime*

	Artist	Song Title
1.	Martha & The Vandellas/ or Linda Ronstadt	*Heat Wave*
2.	Katrina & the Waves	*Walking on Sunshine*
3.	Beach Boys	*Kokomo*
4.	Drifters	*Under the Boardwalk*
5.	Surfaris	*Wipe Out*
6.	Jimmy Cliff/ or Johnny Nash	*I Can See Clearly Now*
7.	Beach Boys/ or David Lee Roth	*California Girls*
8.	Jimmy Buffett	*Margaritaville*
9.	Sly & The Family Stone	*Hot Fun in the Summertime*
10.	Jagger & Bowie/ or Martha & The Vandellas	*Dancing in the Street*
11.	Roy Orbison	*Oh Pretty Woman*
12.	Jan & Dean	*Surf City*
13.	Beach Boys	*Surfin' U.S.A.*
14.	Alan Jackson/Blue Cheer or Eddie Cochran	*Summertime Blues*
15.	Tracy Byrd	*Watermelon Crawl*
16.	Buster Poindexter	*Hot, Hot, Hot*
17.	Billy Idol	*Hot in the City*
18.	Beach Boys	*Fun, Fun, Fun*
19.	Three Dog Night	*Joy to the World*
20.	Van Morrison	*Brown Eyed Girl*
21.	Jim Croce	*Bad, Bad Leroy Brown*
22.	Gary Glitter	*Rock & Roll Part II*
23.	Hank Williams Jr.	*All My Rowdy Friends*
24.	John Fogerty	*Centerfield*
25.	John Mellencamp	*R.O.C.K. in the U.S.A.*
26.	Rascals	*Good Lovin'*
27.	Rod Stewart	*Motown Song*
28.	David Lee Roth	*Just a Gigolo*
29.	Sheryl Crow	*All I Wanna Do*
30.	Bobby Day	*Rockin' Robin*
31.	Los Lobos	*La Bamba*
32.	Bananarama/ or Shocking Blue	*Venus*
33.	Billy Ocean	*Caribbean Queen*
34.	Proclaimers	*I'm Gonna Be (500 Miles)*
35.	Chicago	*Saturday in the Park*
36.	Ini Kamoze	*Here Comes the Hotstepper*
37.	B-52's	*Love Shack*
38.	Spin Doctors	*Two Princes*
39.	UB40	*Red Red Wine*
40.	Glenn Frey	*Heat Is On*

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Music News

Fill The Dancefloor, Then Take The Night Off! I Won't Tell

By Fred Sebastian

Outside the United States, it's quite common for DJs to reach high levels of success that go beyond music. These lucky few have developed reputations for picking and playing the hottest dance tracks. They then have gone on to feature these hits on their own compilations. MC Mario Mastermind and Chris Sheppard of Canada have shown with several releases, they know how to please when it comes to contemporary club dance; the high sales of their compilations are proof of that. Both have taken great dance tracks out of the clubs and to the masses.

Now, Mastermind and Sheppard have each released yet another batch of smokin' tracks. Best of all, both of their new releases are nonstop (expertly premixed) or cleanly accessible as mostly full-length versions by track. Most of the tracks on both CDs should please both the serious clubbies and the top 40 dancers. Both are slammin' parties on a CD... and back to back they'll fill the floor for over two hours. So go ahead, fill the dancefloor and take the night off! — I won't tell.

Chris Sheppard - Pirate Radio Sessions Volume 3 is an outstanding compilation where virtually every one of the 16 tracks is a stand-alone smash. Here are some highlights: *The Bomb* (with C. Sheppard overdub) - The Bucketheads, *Raise Your Hands* (Erick 'More' Club Mix) - Reel 2 Real, *Pump Up The Volume* (Greeds Anthem Mix) - Greed, *Another Night* - MC Star & The Real McCoy, *The Square Dance Song* (City Of Love Club Mix) - BKS, *Tell Me You Love Me* (Frankfurt Single Edit) - Carol Medina, *Pipe Dreamz* (Original Up Yer Hilt Mix) - Yakoo Boyz , *La La La Hey Hey* (Extended Mix) - Outhere Brothers, *Touch The Sky* - Cartouche.

MC Mario Mastermind - King Size is another CD you may not want to stop. The complete tracks are: *Another Day* - Whigfield, *La La La Hey Hey* - Outhere Brothers, *Think About The Way* - Ice MC, *Take Your Chance* - Fun Factory, *Feel The Vibe* - Afrika Bambaataa, *Let The Dream Come True* - DJ Bobo, You & I (Guitar Mix) - J.K., *Here We Are* - X Fader, *Conway* - Reel 2 Real, *Witch Doktor* - Armand Van Heldon, *I Get Lifted* (Armand Van Heldon Remix) - Barbara Tucker, *In The Night* - Kinki Boys, *Why Don't You Want My Love* - X Kameron, Suzanna - Fortnox, *Save The Last Dance For Me* - Saint & Campbell.

Club Massive

Among the top selling dance compilations in Europe is the series "**Dance Massive.**" Comprised of mostly radio versions of contemporary and breaking dance, the newest in the series is "**Dance Massive '95.**" This two- CD, 38-track compilation features such excellent tracks as *Your Loving Arms* by Billy Ray Martin, *Sex On The Streets* by Pizzaman, *Scatman John* by Scatman, *Yeke Yeke* by Mory Kante, and many others you'll surely hear more of, including: *Love Love Love - Here I Come* - Rollo Goes Mystic, *Baby Baby* - Corona, *Max Don't Have Sex With Your Ex* - E-Rotic, *Move Your Body* -Eurogroove, *Two Can Play That Game* - Bobby Brown, *Run Away* - MC Star & The Real McCoy, *I'm Goin Down* - Mary J Blige, *Let Love Shine* - Amos, *Baby* - Rozalla, *Love City Groove* - Love City Groove, *Dreamer* - Livin' Joy, *Stay (Tonight)* - Isha-D, *Reach Up* - Perfecto Allstarz, *Set You Free*-N-Trance, and more.

With the exception of remix services, it is not too often you'll find two-CD sets compiled of all original 12-inch extended club versions. "**Club Class**" is one recent arrival that offers exactly that. Comprised mostly of 1995 releases with several continuing favorites from 1994. This compilation is also nonstop or trackable so you can let it play through uninterrupted or mix in at any track. Here are some of the best of the 22 tracks: *Push The Feeling On* (MK '95 Mix) - Night Crawlers, *Reach Up (Papa's Got A Brand New Pig Bag)* (Perfecto Mix) - Perfecto Allstarz, *Two Can Play That Game* (K Klassik Mix) - Bobby Brown, *Yeke Yeke* (Hardfloor Mix) - Mory Kante, *Axel F* (Short Stab) - Clock, *You Bring Me Joy* (Pukka Mix) - Rythm Factor, *What Hope Have I* (Serious Rope Mix) - Sphinx, *Respect* (Roger Sanchez Mix) - Judy Cheeks, *Spirit Inside* (Serious Rope Dub) - Spirits, *Rockin' My Body* (Primax Nu Energy Mix) - 49ers with Ann-Marie Smith, *Every Time You Touch Me* (Uplifting Mix) - Moby.

The '80s

Playing an excellent song that your crowd will remember will usually do more to involve your crowd than playing an entire night of contemporary hits. "80's Dance Party Volumes 1,2, and 3" have become outstanding sellers with DJs. Notably because they feature mostly 12" extended versions of many 80's dance tracks not found on most other compilations. Each volume contains 12 tracks.

80's Dance Party Vol. 1 includes: *Obsession* (Dance Mix) - Animotion, *Living On Video* - Trans X, *Rockit* - Herbie Hancock, *Hip Hop, Be Bop (Don't Stop)* - Man Parrish, *Oh Shelia* - Ready For The World, *Theme From S'Express* - S'Express, *Best Dis* - Bomb The Bass, *You Spin Me Round (Like A Record)* - Dead or Alive, and more.

80's Dance Party Vol. 2 includes: *Point Of No Return* - X-Posed, *Venus* (Extended Mix) - Bananarama, *(You Are My) All & All* - Joyce Sims, *You Think You're A Man* - Divine, *Al Naafiysh (The Soul)* - Hashim, *Set It Off* - Strafe, *Why* - Bronski Beat, and more.

80's Dance Party Vol. 3 includes: *Tarzan Boy* - Baltimore, *Crush On You* - The Jets, *Touch Me (I Want Your Body)* -

Samantha Fox, *Ain't Nothin' Goin' On But The Rent* - Gwen Guthrie, *I'm Not Gonna Let* - Colonel Abrams, *Crash Goes Love* - Loleatta Holloway, *Good Life* - Inner City, *You Keep Me Hangin' On* - Kim Wilds, and others.

"**Drive Time**" is one of those compilations of top 40 tracks with something for everybody. Spanning the ages, the tracks offered include hits from the seventies, eighties and nineties, and about two thirds of the 36 tracks still get play. Among the best tracks are: *I'll Stand By You* - Pretenders, *Higher Love* - Steve Winwood, *Dreams* - The Cranberries - *Everybody Needs Somebody To Love* - Blues Brothers, *Just Like Jesse James* - Cher, *Sowing The Seeds Of Love* - Tears For Fears, *My Best Friends Girl* - The Cars, *Down Under* - Men At Work, *Hold On Tight* - ELO, *Good Thing* - Fine Young Cannibals, *Two Tribes* - Frankie Goes To Hollywood, *Ordinary World* - Duran Duran, *Drop The Pilot* - Joan Armatrading, *Don't Play The Ferryman* - Chris DeBurgh, *Just Another Day* - Jon Secada, *Hello (Turn Your Radio On)* - Shakespear's Sister, *Werewolves Of London* - Warren Zevon, *Lonely Boy* - Andrew Gold, *Radio Africa* - Latin Quarter, *Hazard* - Richard Marx, *Misirlou* (as feat. in Pulp Fiction) - Dick Dale & His Deltones.

Great Parties!

"**Stompin' Party**" is a rock n' roll party on CD. With 40 hits, it serves up a wide variety of rockin' greats to dance to. Here's a taste of the diverse tracks: *Rockin' All Over The World* - Status Quo, *Cum On Feel The Noise* - Slade, *The Locomotion* - Little Eva, *All Right Now* - Free, *Addicted To Love* - Robert Palmer, *Let's Dance* - Chris Montez, *Let's Twist Again* - Chubby Checker, *Twist & Shout* - Brian Poole & The Tremeloes, *Kiss* - Art Of Noise with Tom Jones, *Crocodile Rock* - Elton John, *Wild Thing* - The Troggs, *Tequilla* - The Champs, *La Bamba* - Los Lobos, *Mony Mony* - Tommy James, *Spirit In The Sky* - Norman Greenbaum, *Hippy Hippy Shake* - Swinging Blue Jeans, *Rock Around The Clock* - Bill Haley & The Comets, *Roll Over Beethoven* - Chuck Berry, *Let The Good Times Roll* - Jerry Lee Lewis, *Long Tall Sally* - Little Richard, *Venus* - Bananarama, *The Time Warp* - Damian, *The Can Can* - Bad Manners, *Israelites* - Desmond Decker & The Aces, *Tainted Love* - Soft Cell, *Come On Eileen* - Dexy's Midnight Runners, and more.

Here, in the middle of wedding season, I would be remiss not to mention one of the hottest selling recent compilations. "**The Very Best Of That Loving Feeling**" is a two-CD set chock full of requested love songs and popular tunes both fast and slow. Here are some of the 40 tracks: *Promise Me* - Beverly Craven, *Careless Whisper* - George Michaels, *Your Love Is King* - Sade, *Why* - Annie Lennox, *Pray* - Take That, *The Tracks Of My Tears* - Smokey Robinson, *You've Lost That Loving Feeling* - Righteous Brothers, *All That She Wants* - Ace Of Base, *Private Dancer* - Tina Turner, *Candle In The Wind* - Elton John, *Lady In Red* - Chris DeBurgh, *Love And Affection* - Joan Armatrading, *Without You* - Nilsson, *True* - Spandeau Ballet, *We've Only Just Begun* - The Carpenters, *My Love* - Paul McCartney & Wings, *I'm Not In Love* - 10CC, *My Cherie Amour* - Stevie Wonder, *Suddenly* - Billy Ocean, *Let's Stay Together* - Al Green, *Loving You* - Minnie Ripperton, and *Nothing Compares 2 U* - Sinead O'Connor, among others.

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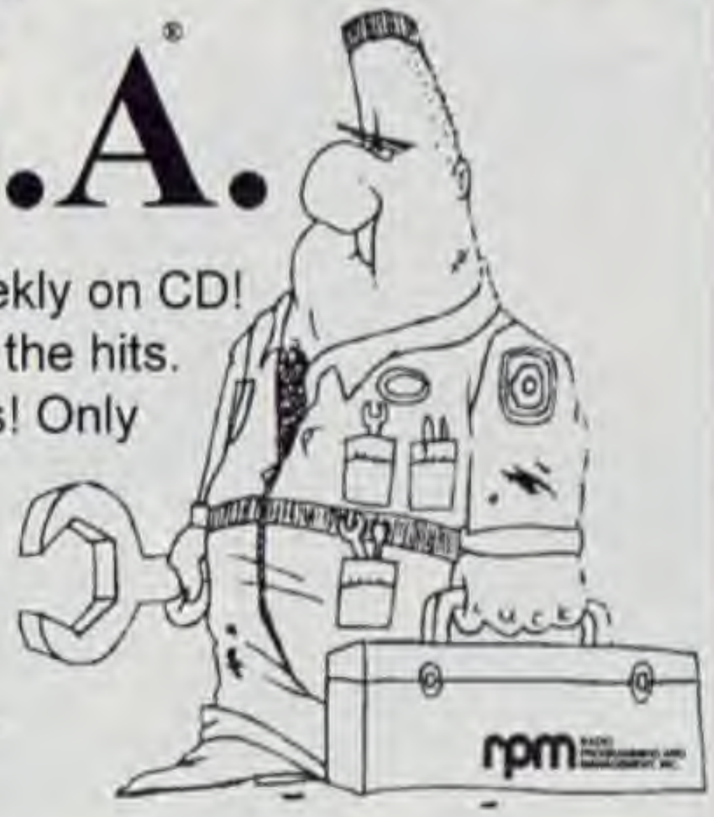

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Every year, a handful of pop instrumentals score enough radio play to tickle Billboard's Top 100. And of the few that gain mass notice, even fewer go on to become "hits". Now, Rhino Records has dug back to the mid 50's to compile what could be the most exceptional instrumental collection ever titled, Rock Instrumental Classics.

Whether you are looking for dance music, backgrounds or intros, this set has it! From the Memphis Sound of Booker T. and MG's to Mongo Santamaria's Latin crossover Watermelon Man, Santo and Johnny's velvet smooth ballad Sleepwalk, to the frantic Bumble Boogie, this set is a Classical Gas. There's surf, sun, soul, rockabilly, disco TV, commercial and movie themes and even a few space tunes. To underscore it's completeness, the set even includes the funked up early seventies almost-hit Apricot Brandy by Rhinoceros, which only DJs of the day will remember. All in all, there are ninety lyric-less masterpieces in this set which deserves a place in every mobile library. The liner notes are great too, and excellent source for trivia questions. For more information, Call Rhino at 310-474-4778!

Volume 1 The '50s
1. Rebel-'Rouser — *Duane Eddy*
2. Topsy II — *Cozy Cole*
3. Teen Beat — *Sandy Nelson*
4. Bongo Rock — *Preston Epps*
5. Tequila — *The Champs*
6. Poor Boy — *The Royaltones*
7. Guitar Boogie Shuffle — *The Virtues*
8. The Happy Organ — *Dave Baby Cortez*
9. Raunchy — *Bill Justis & His Orchestra*
10. Walkin' With Mr. Lee — *Lee Allen & His Band*
11. Forty Miles Of Bad Road — *Duane Eddy & The Rebels*
12. Raw-Hide — *Link Wray & The Wraymen*
13. In The Mood — *Ernie Fields Orch.*
14. Woo-Hoo — *Rock-A-Teens*
15. Red River Rock — *Johnny & The Hurricanes*
16. Sleep Walk — *Santo & Johnny*
17. Rumble — *Link Wray & His Ray Men*
18. Harlem Nocturne — *The Viscounts*

Volume 2 The '60s
1. Walk-Don't Run — *The Ventures*
2. Wild Weekend — *The Rebels*
3. Let's Go (Pony) — *The Routers*
4. Memphis — *Lonnie Mack*
5. Bumble Boogie — *B. Bumble & The Stingers*
6. (Ghost) Riders In The Sky — *Ramrods*
7. Apache — *Jorgan Ingmann & His Guitar*
8. Beatnik Fly — *Johnny & The Hurricanes*
9. Wheels — *The String-A-Longs*
10. Bulldog — *The Fireballs*
11. The Madison Time-Part I — *Ray Bryant Combo*
12. Telstar — *The Tornadoes*
13. Out Of Limits — *The Marketts*
14. Wham! — *Lonnie Mack*
15. Nut Rocker — *B. Bumble & The Stingers*
16. Because They're Young — *Duane Eddy & The Rebels*
17. No Matter What Shape (Your Stomach's In) — *The T-Bones*
18. Classical Gas — *Mason Williams*

Volume 3 The '70s
1. Joy — *Apollo 100, featuring Tom Parker*
2. Outa-Space — *Billy Preston*
3. TSOP (The Sound Of Philadelphia) — *MFSB, featuring The Three Degrees*
4. The Hustle — *Van McCoy/ Soul City Symphony*
5. Movin' — *Brass Construction*
6. Sun Goddess — *Ramsey Lewis & Earth, Wind & Fire*
7. Whole Lotta Love — *King Curtis & The Kingpins*
8. Daybreaker — *Electric Light Orchestra*
9. Also Sprach Zarathustra (2001) — *Deodato*
10. Rock And Roll, Part 2 — *Gary Glitter*
11. Pick Up The Pieces — *AWB*
12. A Fifth Of Beethoven — *Walter Murphy*
13. Popcorn — *Hot Butter*
14. Express — *B.T. Express*
15. Jungle Fever — *The Chakachas*
16. K-Jee — *The Nite-Liters*
17. Apricot Brandy — *Rhinoceros*
18. Frankenstein — *The Edgar Winter Group*

Volume 4 Soul
1. Green Onions — *Booker T & The MG's*
2. Grazing In The Grass — *Hugh Maskela*
3. The Horse — *Cliff Nobles & Co.*
4. Soul Twist — *King Curtis*
5. Last Night — *Mar-Keys*
6. The "In" Crowd — *Ramsey Lewis Trio*
7. Soul Finger — *Bar-Keys*
8. Soul Makossa — *Manu Dibango*
9. Twine Time — *Alvin Cash & The Crawlers*
10. Soulful Strut — *Young-Holt Unlimited*
11. Hang 'em High — *Booker T. & The MG's*
12. Mercy, Mercy, Mercy — *"Cannonball" Adderley*
13. El Watusi — *Ray Barretto*
14. Watermelon Man — *Mongo Santamaria Band*
15. Viva Tirado-Part I — *El Chicano*
16. Hip Hug-Her — *Booker T. & The M G 's*
17. Wack Wack — *The Young Holt Trio*
18. Time Is Tight — *Booker T. & The MG's*

Volume 5 Surf
1. Pipeline — *Chantays*
2. Mr. Moto — *The Belairs*
3. Wipe Out — *The Surfaris*
4. Underwater — *The Frogmen*
5. Miserlou — *Dick Dale & The Del-Tones*
6. Diamond Head — *The Ventures*
7. Baja — *The Astronauts*
8. Surfer's Stomp — *The Mar-Kets*
9. Bustin' Surfboards — *The Tornadoes*
10. Penetration — *The Pyramids*
11. Mr. Rebel — *Eddie & The Showmen*
12. Fiberglass Jungle — *The Crossfires*
13. K-39 — *The Challengers*
14. Point Panic — *The Surfaris*
15. Let's Go Trippin' — *Dick Dale & The Del-Tones*
16. Surf Rider — *The Lively Ones*
17. Soul Surfer — *Johnny Fortune*
18. The Lonely Surfer — *Jack Nitzche*

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Music News, Con't from 31

Spanning The Ages

Baby Boomers know there was music before rock. Much of the pop music of the fifties and sixties is rich in memories, which aptly is the title of a great two-CD collection of tunes from that era. "**Memories...**" contains 40 very cleanly recorded tracks including: *When I Fall In Love* - Nat King Cole, *Moon River* - Andy Williams, *That Ole Devil Called Love* - Billie Holiday, *(I Left My Heart) in San Francisco* - Tony Bennett, *Ev'ry Time We Say Goodbye* - Ella Fitzgerald, *La Vie En Rose* - Edith Piaf, *Fever* - Peggy Lee, *Born Free* - Matt Monro, *Move Over Darling* - Doris Day, *Magic Moments* - Perry Como, *Spanish Eyes* - Al Martino, *I Wanna Be Loved By You* - Marilyn Monroe, *Memories Are Made Of This* - Dean Martin, *Blue Velvet* - Bobby Vinton, *Can't Get Used To Losing You* - Andy Williams, *And I Love You So* - Perry Como, *Volare* - Dean Martin, *Mona Lisa* - Nat King Cole, *Que Sera Sera* - Doris Day, *Stranger In Paradise* - Tony Bennett, *God Bless The Child* - Billie Holiday, and many more.

Age of Crooners

The beginnings of the electronic age have been credited with the creation of a type of music that captivated listeners and virtually dominated the U.S. music scene for better than 30 years. Crooning is said to have evolved from the invention of the microphone which allowed artists to perform soft melodic ballads that previously were more difficult to be heard by audiences.

The CD entitled "**Crooners**" featured 18 vocal performances by many of the greats. Though the lines of what defines Crooner seem to be blurred on this CD with the inclusion of several tracks and artists that don't fit, none the less it is a good collection of classics very cleanly recorded. Tracks include: *I Wonder Who's Kissing Her Now* - Perry Como, *I'll Walk Alone* - Fred Astaire, *Wives And Lovers* - Jack Jones, *Whispering Grass* - The Ink Spots, *Friendly Persuasion* - Pat Boone, *You Always Hurt The One You Love* - The Mills Brothers, *A Nightingale Sang In Berkeley Square* - Bing Crosby, *I'm Walking Behind You* - Eddie Fisher, *A Garden In The Rain* - The Four Aces, *You'll Never Know* - Dick Haymes, *Star Dust* - Hoagy Carmichael.

"**Thanks For The Memory**" features many earlier favorites from classic romantic ballads and crooners to upbeat gems like: *Inka Dinka Doo* - Jimmy Durante, *Deep In The Heart Of Texas* - Ted Weems Orchestra with Perry Como, *It Don't Mean A Thing (If It Ain't Got That Swing)* - Mel Torme, *There's No Business Like Show Business* - Ethel Merman, as well as some of the most popular crooners and romantic pop tracks such as: *Changing Partners* - Bing Crosby, *Lile Marlene* - Marlene Dietrich, *I Dream Of Jeanie With The Light Brown Hair* - Al Jolson, *Thanks For The Memory* - Bob Hope & Shirley Ross, *and more!* An excellent collection!

For DJs Only

The "DJ Traditionals" series of CDs has long been a staple part of mobile DJ collections and offers most of the popular and necessary titles for mobile DJs. The down side (as voiced by DJs) is that it seems not enough of an effort was made to get vocalists covering these songs that sound more like the original artists. Nonetheless the renditions are often good and DJs are welcoming **DJ Traditionals Vol. 8**. The featured track is a rendition of *Lady In Red*

retitled *Lady In White*. Here again the vocals are not as deep or as strong as Chris DeBurgh, although the performance is very well done and the changing of the word red to white makes it all the more appropriate for weddings, and may be all it takes to further touch the hearts of participants at that special part of the song. Also included are *Wonderful Tonight* and good instrumental versions of *Dream A Little Dream, You Light Up My Life, Imagine, America The Beautiful, Satin Doll, Mr. Bojangles, Theme from A Summer Place*, and *Through The Years* (vocal).

Can't Get Enough Of Those Medleys!

Medleys continue to be an important part of any DJ's collection. Two recent top sellers, "**Jive Bunny-Best Of**," and "**Party Megamix 2**" (which features an outstanding Frank Sinatra mix by Stars On 45) may take a back seat to two newer arrivals.

Club Latino which featured one of its best medleys on "**Party Megamix 2**" has recently released its full length CD of Latin Medleys and I'll go so far as to say you should own this one. The medleys are made up of mostly familiar Latin or Latin-flavored tracks, many of which have reached the upper levels of American pop and dance charts. Great medleys — A great collection! Here's some of the songs included among the eight medleys offered on this CD: *Conga, Bamboleo, Rhythm Is Gonna Get You, Cuba, Don't Let Me Be Misunderstood, Dr. Beat, Lambada, Copacabana, I Go To Rio, Que Pasa, Borriquito, Hey Mambo, La Bamba, Latin America, La Isla Bonita, Guantanamera, Oye Como Va, Rise*, and more.

A second new medley CD to arrive is "**Party Megamix 1**" which came out before #2, but has just recently arrived in the U.S. Offering 12 medleys of which some have shown up on other CDs it is still likely to get much use and play. Like "Party Megamix 2," the tracks are noticeably not the original artists but done well enough to please even discriminating audiences. The medley titles are: *Abba Medley, Beach Boys Gold, Orbisongs* (Roy Orbison Songs), *Back To The 50's, Swing The Mood* (Jive Bunny), *Back To The Sixties* (Tight Fit), *Seasons Of Gold* (4 Seasons Songs), *Stevie Wonder Medley, String Of Diamonds, Beatles Medley, Leader Rocks On* - (Gary Glitter), and *Elvis Medley*.

And I'll finish up this time by venturing into an area where we've previously never gone — classical music. Whether it's for entrance music, cocktail hour, or closing music, it can be an integral and often requested part of formal gatherings. The best compilations in classical music are often Baroque music collections or those that feature such recognizable favorites as Vivaldis' Four Seasons, Mozarts' Eine Klein Nachtmusik, Bachs' Brandenburgh Concertos, Chopins' Polanaise, Johann Pachebels' Canon, to name a few. One compilation that is well suited to the softer side of classical music is "**Classical For Lovers**." Here are some of the 16 tracks: *Presto: from Concerto alla Rustica* - Vivaldi, *Andante: from 2nd Brandenburgh Concerto* - Bach, *Air: from Watermusic* - Handel, *Adagio: from 1st Brandenburgh Concerto* - Bach, *Bolero* - Ravel, *Larghetto E Spiritoso: from Concerto in A Minor* - Vivaldi, *La Paix: from Firework Music* - Handel.

Fred Sebastian is a music buyer for AVC Sebastian-music distributors specializing in the DJ industry. Compilations mentioned are picked based on usability as measured by DJ response and sales. For a catalog of over 1,300 various artists CDs with complete track listings send $7 to AVC, 68 Llewelyn Ave., W. Orange, NJ 07052, or call (201) 731-5290.

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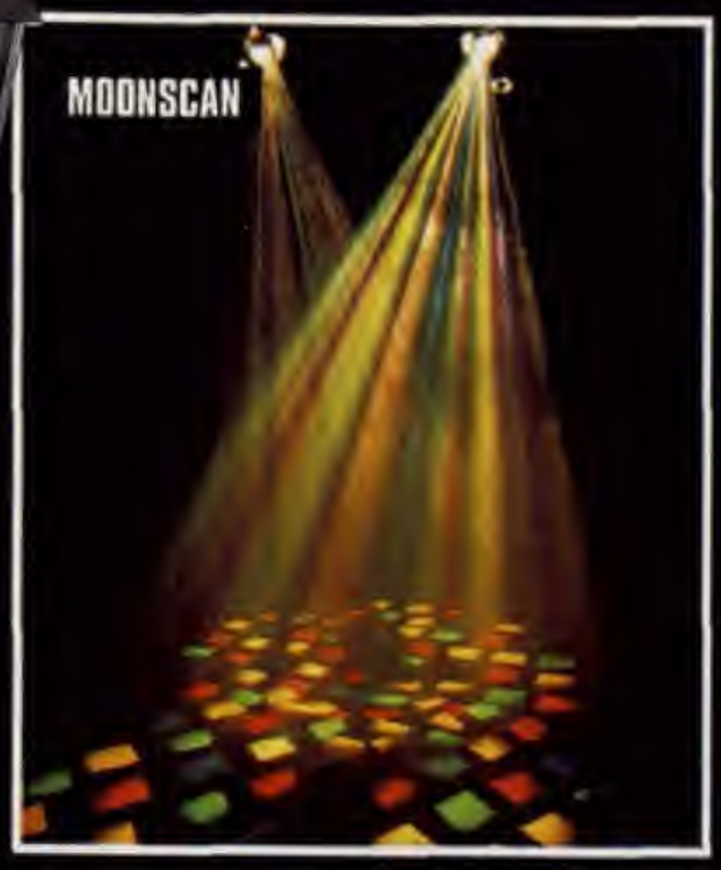

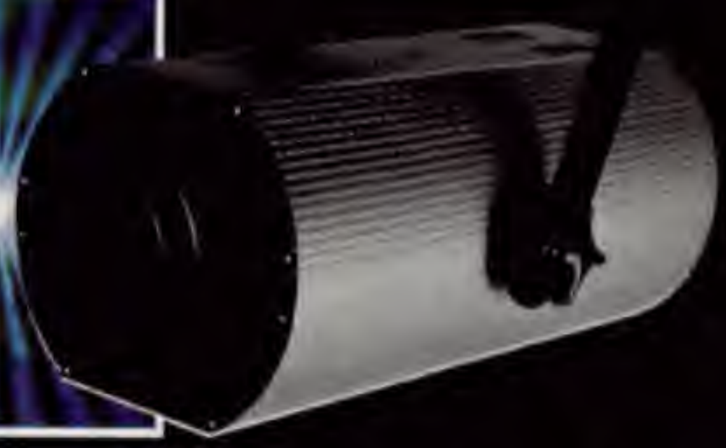

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Remix Rave

Sampling the Best of the Best!

by Shawn Miller

I'm often asked: "Why was that remix issue available last month, but now it's gone and I can't get it?" Good question. The answer is Murphy's Law of Supply and Demand: The less supply, the more demand. The remix industry is limited to the number of copies made available. Because the music is purely for promotion, only a small number of copies of any issue are pressed. An issue that covers a high percentage of DJ formats and is required in areas where there are larger numbers of DJs will sell out fast. Once all the copies of an issue are gone, the issue is then considered "sold out and out of print."

Another commonly asked question is "Why did you write about an issue that should be available and when I try to get it, it's not available yet?" We try and coordinate the release dates of issues along with the release time of *Mobile Beat*, but this is not an easy task. Many of you found this out last month if you tried to get copies of The Best Of PowerHouse '90-'94. The issue was suppose to have been ready to ship by the time *Mobile Beat* hit the newsstands, but pressing delays are all part of the game. I can safely say "The Best of PowerHouse '90-'94" is now shipping. Tracks include *Gonna Make You Sweat* - C & C Music Factory, *Twilight Zone* - 2 Unlimited, *Good Vibrations* - Marky Mark, *Whoomp! There It Is* - Tag Team, *Rhythm Is A Dancer* - Snap, *3 AM Eternal* - The KLF, *Get Ready For This* - 2 Unlimited, *Temptation* - Corina, *The Hitman* - AB Logic, *Strike It Up* - Black Box, *Get Up (Before The Night Is Over)* - Technotronic, and much more. This huge collector's issue is pressed, get this, as a massive six-record or two-CD set. The issue was also pressed in extremely limited quantities to emphasize the value of the set. Order code for the vinyl collection is: BOP-6R and the CD collection is: BOP-2C.

Rhythm & Scratch Tracks #03

If you're the proud owner of "Ultimix Rhythm & Scratch Tracks #01 or #02," you've probably worn them out. This series has always been the absolute dream for DJs that need long music beds for talkover or beat/tempo mix changes. For those unfamiliar with issue #02, it is still available only on CD (vinyl has been sold out and out of print for a long time) and contains nine seven-minute beat tracks. The first minute is vocal and the last six are strictly looped beats. Tracks on issue #02 (order code: UR-02-CD) include: *Push It*, *Motown Philly*, *Good Vibrations*, *Hold You Tight*, *Funky Drummer*, and more. This issue also includes 61 completely separate samples for easy live playback or sampler loading as well as 16 sound effects. If you still need this issue, a word of caution: It has been available for a while now and is nearing extinction. By the time you read this (trust me on this), "Rhythm & Scratch Track #03," (order code: UR-03-V or CD) will be shipping. However, this issue differs a little from #02. The beat tracks are five to six minutes in length but retain the first 30 seconds to one minute of vocals. You choose to play either the vocals or just use the beats of the track. The issue contains 10 beat tracks including *Fantastic Voyage*, *Right On Time*, *Planet Rock*, *This Is How We Do It*, *Lick it*, *Apache*, and an X-rated *Justify My Love* beat track from Madonna. As before, samples are included in the issue and I must compliment Ultmix on an excellent choice of samples.

The samples are categorized into six parts. The categories are: four "Back To The Future," six "Brady Bunch" with the famous "Marcia, Marcia, Marcia" and "Far Out," the infamous "Beavis & Butthead," with seven samples including "Whoa, That Was Cool" and "Yeah, Play It." Also are ten "3 Stooges" samples, and various samples that include Clinton's "I Did Not Inhale!" as well as five sound effects. Also on the issue is the intro to the "Scooby Doo" theme, a Madonna speech, and a 72-beat "Whoot! There It Is" a cappella, and an a cappella of "Relight My Fire." This issue is available as a three-record or one-CD set and comes complete with documentation on locations of everything on the issue. As before, each beat and sample track on the issue is completely separate of each other for easy live use and/or sampler loading.

For those needing even more samples, the "Nuthin' But Samples" CD, (order code:(NBC-01) is still available, which has 400 completely separate samples indexed in groups of five on one CD. The 400 samples are also available on vinyl as two separate vinyl issues with 200 samples on each with double-wide cue lines between each sample for easy locating and use. If you need more beat loops, check out Wicked Mix's "Raw Beats" for three to four minute loops of the hottest top 40 and classic dance tracks — pressed only on vinyl.

The Very Best Of Hot Tracks - Volume 5

Most DJs around the world are still spinning 80's tunes as much as 90's tunes. So, every once in a while, Hot Tracks digs through the jungle of their out of print issues and pulls out the all-time greatest remixes from their past releases and puts them together in what they have dubbed "The Very Best of Hot

Tracks." Back in their day, some of the Hot Tracks remixers included Cameron Paul (Mixx-It), Jim Hopkins (Twitch), John Moffett (DiscoTech) and countless others. The current release, Issue #05, (order code: VBH-05-V or CD) is available as a three-record set or one-CD and has completely separate tracks with full 32-beat intros, one to three breaks, and a cold end. Included on the issue is one of my all-time favorite 80's tracks *Two Of Hearts* by Stacy Q. The track starts with Stacy's whispering lyrics, jumps into "Come on, come on" and goes into "I like it when you do it like..." Next is *I Wanna Dance With Somebody (Who Loves Me)* - Whitney Houston. This mix has an intro of "Come-on baby" and the laugh, then slams right into the chorus for instant crowd recognition. Also on the issue is *Be Near Me* - ABC, *The Finest* - S.O.S. Band, *Love Is A Stranger* - Eurythmics, *Always On My Mind* - Pet Shop Boys, *Gonna Make You Sweat* - C & C Music Factory, *Everybody Everybody* - Black Box, and *Groove Is In The Heart* - Deee Lite, complete with Madonna *Vogue* samples (The easiest mix to pack a floor with!), *and Boom Boom (Let's Go Back To My Room)* - Paul Lekakis. And if you missed it, "The Very Best Of Hot Tracks Issue #4," (order code: VBH-04-V or CD) is still available on vinyl or CD, with tracks like *One Night In Bangkok* - Murray Head, *Oh Sheila* - Ready For The World, *Conga* - Miami Sound Machine, *I Can't Wait* - Nu Shooz, and many more.

Medleys, Medleys, Medleys!

Oh, do we love great medleys... they're easy to use, always fill a floor and the crowd thinks we're mixing geniuses! Not that we're not, but you can do much more digitally in a studio than you can do live (Please don't flame me with e-mail on this). Two of the biggest released medley issues in the last several months have been the "Old School Medley" which has two non-stop, 15-minute classic-tune medleys and "The Hip Hop Medley" issue which, you guessed it, has two non-stop, 15-minute Hip Hop medleys. Until now, both issues were only available on vinyl — not any more! All four medleys have been jammed onto one CD for a complete medley collection perfect for any place that classic funk and Hip Hop will work. The medleys are extremely smooth. The mixing is tight and the energy levels are constantly increasing through the mixes. Your only task is finding the perfect track to keep the floor moving once the medley has done its magic (order code: HOC-01).

And if you're still looking for the absolute best 1994 year end medleys, check the medley on the upcoming Ultimix Issue #56. Although the 12-minute "Best of 1994 Medley" from Hot Tracks is still available on issue 13-8, on both vinyl and CD formats. Other new medley releases are the S.O.S. Medley with tracks like *Lick it, Fat Boy and Mr. Personality* and *The Booty Medley* (playlist unavailable at press time) on the just released "FunkyMix Issue #20," (order code: FM-20-V or CD), pressed as a three-record set or one CD.

That's all the news for now, see ya next time!

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CLUBIN'

By Ron Burt, *Mobile Beat* Club Editor

I want to thank everyone for taking the time to send in questions. What you've read here is about one-tenth of what I receive in the mailbox. Always include a phone number where you can be reached. I'll be happy to respond with a letter, but a call is a lot faster if you need information ASAP! I hope by the next issue I've finished my article on the Georgia Mobile DJ Association. This group knows how to network and get things done. Send questions to Ron Burt, 1255 Canton Road, Suite 525, Marietta, GA 30066.

Q. *I'm a Mobile DJ in Iowa. I've been doing a few church parties and I have been getting requests for Christian Country. What is it? Where can I buy it? Is it good dance music?*

Christian Country is better know as "Positive Country." This is the coming trend in country music. It's not gospel! Positive Country has a positive message instead of "crying in your beer" type lyrics. I've been playing Positive Country for almost a year now. It goes over great on family day at our club. I also work a number of the cuts into my weeknight sets. The songs are no different to dance to than regular country and, unless you tell the dancers, they won't know they're even dancing to Positive Country. Ken Holloway, Brian Barrett, Terri Lynn, and MidSouth have excellent two-step, waltz and line dance cuts on their CDs. If you're a Mobile DJ and play at church or camp parties this could give you a new edge over the competition. Remember that parents of some children and teenagers won't let them go to dances because of the music lyrics. Positive Country has a positive message that everyone can enjoy.

Q. *The state I live and work in has really tough drinking laws. I'm not allowed to verbally promote or advertise drinks to customers. How can I help increase liquor and beer sales without getting in trouble?*

I was in this same situation when I lived in Texas. You're sort of damned if you do and damned if you don't. A lot of times I would walk a fine line and get away with double standard type announcements that could be taken a number of different ways. However, I found the best solution is: If you keep the club atmosphere and energy level up, your customers will buy drinks and party all night.

Q. *Do you spin vinyl or CDs?*

First of all, remember that you **spin** vinyl and **play** CDs. I'm from the old school. I prefer vinyl. I like the feeling when I can nail down a mix. However, I currently play CDs because the club I work at now doesn't have enough space for me to set up my turntables. Once we remodel the booth, though, I'll have enough room for my tables. CDs have a much better sound, but like a lot of DJs, my heart is still being able to mix vinyl.

Q. *I've always worked in clubs where I never had to talk over the mic. I'm now at a club that wants me on the mic all the time. I really like this club so do you have any ideas on how I can get more relaxed when I use the mic?*

Jump in feet first. As a DJ, you are where the party starts. During your breaks, walk around the club and mingle with the customers. You need to ingest and reflect the club's atmosphere. It also might help you to check out some other jocks at their clubs. Take my advice and don't use alcohol to help you relax. In another month you'll be talking all over the mic.

Q. *I've seen a number of ads for computer programs that help you format your show. Are these really legitimate?*

Yes, they are. But if you have faith in your own ability as a DJ why use something like this? A computer can only give back what was programmed into it. This means you're playing someone else's show. These computer shows are advertised as being a comparable substitute if the "real" DJ calls in sick. A club owner would probably stick a bar back in the DJ booth if he thought it would save money.

If clubs switch over to this system, we can all watch our pay scale drop. If you consider yourself a good DJ then keep doing what you do best — use your own intelligence and not a computerized replacement.

Q. *Do DJs have a union?*

I don't think there is a union just for DJs. I know some jocks belong to an entertainment union that is based in Hollywood, Calif. A lot of DJs, like myself, feel it would be to our advantage if we had a union. One of my newsletters will discuss the DJ union idea. We already have a strong network nationwide. All we have to do is get organized and a lot of improvements could be made for DJs.

Q. *I'm in a slump and can't pull myself out of it. I work in a retro club and my dance floor always stays full and the customers are always in a party mood, but I feel like I should be doing more. Do you think I would be better off working at another type of club, spinning a new format?*

Most people, and this includes club owners and managers, don't know how stressful DJing can be. They think all we do is play music. A DJ is the life of the club. If we are having a bad night, the whole club suffers. A DJ creates the atmosphere that makes people want to keep coming back because they know they'll have a good time. Take a break and come back feeling refreshed. A Club DJ should take a week's vacation every six months. So keep that job because no one can do it as good as you.

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Crowd Pleasers

A "Desire" to dance

by Hillbilly Rick Meyer

A few weeks ago I received an album called "**DESIRE**" by a brand new artist named Daniel Ray Edwards. Upon listening, I was immediately taken by his fresh, clear voice. He is also an exceptional songwriter. I started playing several of his songs in my dance sets and received strong support from the dancers. I then sent his music to a few fellow DJ/country dance instructors with a note that said "You have got to listen to this!"

Little did I know that I would meet this young artist at the Country Dance Music Seminar (April 2-5 in Nashville). After spending four days with Daniel and some of the best country dance instructors and choreographers, I realized I was not alone in my excitement for this new artist.

Just a year ago Daniel was a senior at Moriah High School and working at McDonalds in Ticonderoga, N.Y. This year, despite everything that's going on with his music, Daniel, 19, is attending college. "That's the best thing to do," he says. "You never know what's gonna happen, so I'm going to just do what I planned all along as if none of this is happening. If, by good luck, my album breaks big, then we can go from there."

Music has been a part of Daniel's life since he was a child. "I've been playing the guitar and singing since I was about 7 years old," Daniel says. "I started writing songs when I was eleven. It was just always what I wanted to do."

Daniel spent last summer in Nashville recording "Desire" and filming videos to promote it. Some influential supporters, like Garth Brooks' band, are featured on the album. To launch the debut album, Daniel was also the subject of a television special entitled "**DANIEL RAY EDWARDS, DOWN HOME COUNTRY**." The show consisted of music videos and interview clips, and aired nationally earlier this year.

Of the ten songs on the album, six were written by Daniel. In addition to members of the Garth Brooks band, producer Michael Zager brought together some of the best session musicians in Nashville to play on the album.

"When I first heard Danny's songs, I could definitely hear influences from Roy Orbison, Hank Williams Sr. and people like that. So all the time he was growing up he was being influenced by the giants of country music," says Marino Amorouso, CEO of NFE Entertainment. Daniel's album "Desire" is being released on the NFE record label.

Do a little dance

If you spin country, take a listen to Daniel's CD! If you feel like dancing to it, do it! And, if you feel like choreographing a dance to one of his songs, go for it! You may create a line or circular dance of any type to any song you wish to do, let your heart and creativity take over. Daniel will be flattered, and you could end up with some killer steps.

If you do, send us a copy of your dance (on VHS tape) along with the written steps. Just teach the dance and then dance it to the song you pick. You don't have to make the video fancy or use professional equipment. Daniel plans to use at least one dance to help promote his CD!

I have always felt there is a real bond among country DJs and dance instructors and it would be great for our country dance family to help a young artist start his career. In fact, you might say, we are adopting Daniel. And the honors will be shared by both Daniel and you — Daniel for singing the song, and you for choreographing the dance.

Send your tape, written instructions and tell us a little bit about yourself and that you want your dance considered for use in a Daniel Ray Edwards video.

Several instructors and choreographers will review the dances and then teach some of them to get the dancers' responses. So dancers will actually help choose the dance.

Please mail your entry to: ***ADOPT DANIEL CONTEST****, R2 BOX 150 A, HAUBSTADT, IN 47639. You can get a copy of Daniel's CD "Desire" by calling* ***1-800-9DANRAY.***

Programming from the heart!

I am asked all the time how I program my dance music. I do it based upon the age, mood and — most important — the "heart" of my dancers. I believe in tying in the beat of the music I select to the beat of your heart. This beat varies with the age and physical conditioning of the people I am playing music for.

Have you ever danced a slow dance and the music seemed just a little to fast or a little too slow? Heart rates are around 70-75 bpm when we are in that slow, snuggling, loving mood. When I am looking for a dance to motivate the crowd but don't want to totally burn them out, I might pick a dance with a bpm of 140 to 160 (for a dancer around the age of 25). When I want to burn them off the floor, I look for something around 180 bpm. When I want a dance that will get people fired up and their average age is around 50-55, the bpm for the motivational song becomes 140 bpm. At 140 bpm they are really going to get into the music. However, the song that is going to burn them off the floor is going to be around 160 bpm. For example, "Baby Likes to Rock It!" at 160 bpm is the dance that will make them leave the floor when it is over, thus getting them to the bar or whatever you want them to do earlier than the rest of the dancers on the floor.

Did you ever notice that when you play a song like "T-R-O-U-B-L-E" by Travis Tritt, that's very fast, that a lot of the older dancers will sit down?

To break it down in aerobic terms; if you take the number 220 (given to us by our scientific community) and subtract the average age of your dancers, you'll get the maximum heart rate they should obtain. For example, if you take the number 220 and subtract dancers with an average age of 20 you get 200. You want to go no higher than 80 percent of that number in aerobic training, which will put the heart rate around 160 bpm.

Keep on Dancin' and keep that heart rate poundin'!

"Hillbilly" Rick's magic heart rate dance chart

Pick a dance that will get your dancers BPM to match the BPM of the song!

Magic Number	**220**	**220**	**220**	**220**	**220**	**220**
Average age of dancers	(20)	(30)	(40)	(50)	(60)	(80)
Maximum heart rate	**200**	**190**	**180**	**170**	**160**	**140**
Fat Burner: Heart rate at 90%						
Two-song limit	180	171	162	153	144	126
Motivational: Heart rate at 80%						
Two-Three songs	160	152	144	136	128	112

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"Bigger Fish To Fry" by Boy Howdy

BPM: 121 Time: 4:06 Start dance 16 beats in.
Choreographed by: "Hillbilly" Rick Meyer
Description: 48 count, 4-wall line dance that turns a 1/4 turn to the left each time you start over.
Questions? Contact: "Hillbilly" Rick, R2 Box 150 A, Haubstadt, IN 47639, tel. 812-867-3401, fax 812-867-1082, America Online HILLBILLYR.

("&" Means you will do three steps in two counts of music)

1&2 Moving to the right - Right Shuffle (step right, left, right)

3&4 Moving to the right - Left Shuffle (left, right, left). Bringing the left over in front of the right you will naturally turn to the right with this step.

5&6 Moving to the right - Right Shuffle (step right, left, right)

7-8 While turning your body 1/8 turn left, step back on your left foot and rock forward on your right

(While rocking, pretend you have hooked a BIG UN')

1&2 Moving to the left - Left Shuffle (step left, right, left)

3&4 Moving to the left - Right Shuffle (right, left, right). Bringing the right over in front of the left, turning your body to the left.

5&6 Moving to the left - Left Shuffle (left, right, left)

7-8 While turning your body 1/8 turn right, step back on your right foot and rock forward on your left (Work that fishing rod.)

1-2 Touch right heel out front while turning your toes out to the right - bring your heel right up while pointing toes to the floor Slap right side of heel with your right hand. (Slap your heel like you are trying to get that bug that just bit your foot while fishing!)

3-4 Repeat steps 1-2

5-6 Step right, step left behind

7-8 Step right, stomp left heel

1-2 Touch left heel out front while turning your toes out to the left - bring your left heel up while pointing your toes to the floor and slap left side of heel with left hand.

3-4 Repeat steps 3-4

5-6 Step left, step right behind

7-8 Step left, stomp right heel (Linda Spin - You will be doing 1/2 turns to the right with a clap after each step turn.)

1-2 Step back with right while turning a 1/2 turn to the right - clap

3-4 Step forward with the left while turning a 1/2 turn to the right - clap

1&2 Shuffle forward right, left, right

3&4 Shuffle forward left, right, left

5-6 Step forward on right, rock back on left

1&2 Shuffle backward right, left, right

3&4 Shuffle backward left, right, left

5-6 Step back on your right - as you rock forward on your left - do a 1/4 turn to your left. (CCW)

Begin again! YEEHAAA! Catch a Big Un'!

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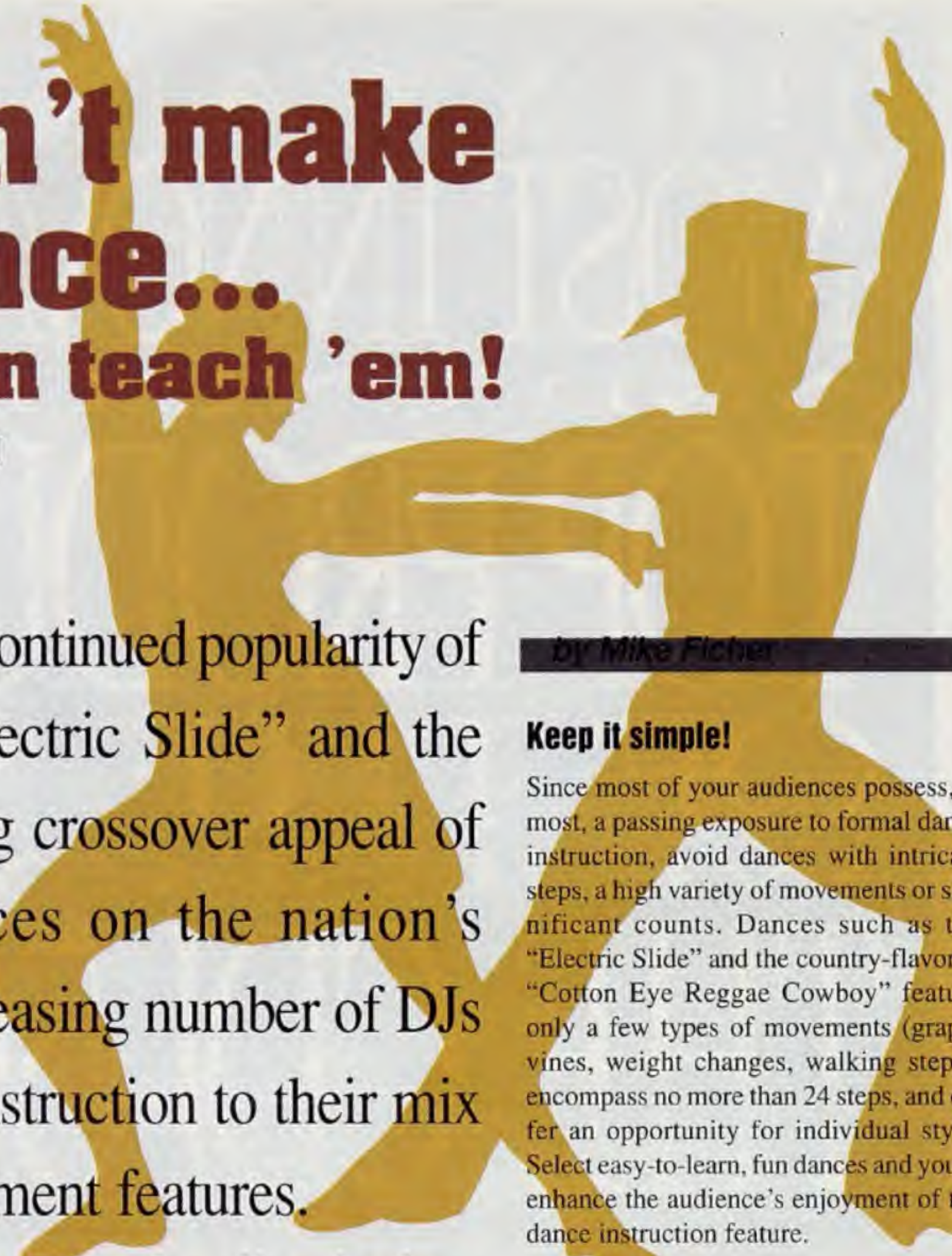
You can't make 'em dance...
but you can teach 'em!

How to succeed as a DJ and Dance Instructor



With the continued popularity of the "Electric Slide" and the growing crossover appeal of country line dances on the nation's hardwoods, an increasing number of DJs are adding dance instruction to their mix of mobile entertainment features.

But, as with any tool in the disc jockey bag-of-tricks (i.e. props, vocal talent, music specialty, games, talk show), moderation, intelligence and sound judgment should be exercised to optimize its positive party impact.

Here are a few suggestions to minimize the pitfalls of this interactive entertainment vehicle.

by Mike Fichter

Keep it simple!

Since most of your audiences possess, at most, a passing exposure to formal dance instruction, avoid dances with intricate steps, a high variety of movements or significant counts. Dances such as the "Electric Slide" and the country-flavored "Cotton Eye Reggae Cowboy" feature only a few types of movements (grapevines, weight changes, walking steps), encompass no more than 24 steps, and offer an opportunity for individual style. Select easy-to-learn, fun dances and you'll enhance the audience's enjoyment of the dance instruction feature.

Entertain, don't teach

Keep the banter upbeat. Avoid technical dance jargon and intersperse your instruction with humor and light comments. If guests are sincerely interested in learning more about the featured dance or other moves, encourage them to enroll in a dance class at a recreation center or dance studio. Remember to entertain and enlighten, not instruct and bore.

Brevity, not longevity

Not all guests may share the unbridled enthusiasm of a few, so reserve only five to ten minutes for each dance instruction break. Unless you are contracted for a theme party (i.e.: sock hop, hoe-down, disco) and expected to allot a significant portion of the evening for dance instruction, refrain from prolonged periods of training and remind guests as you entertain that general dance music will resume

shortly. Use, don't abuse, dance instruction as an entertainment tool.

Timing is everything

If your music selection is continuously packing the dance floor, let it flow. Dance instruction is often best employed to entice reluctant dancers onto a vacant floor, to elevate the mood to another level of excitement and fun or to segue into a different musical format. Use sound judgment and judicious timing to avert a rally-killing, dance-instruction fiasco.

Know what you are doing!

If you are uncomfortable synchronizing your vocal calls with your physical movements or unsure of the charted steps, don't fake it — use other instruments in your DJ entertainment bag. Even in an entertainment mode, the audience recognizes your capability, confidence and command of dance. Stretching to instruct when you lack the knowledge and/or the communication skills can negatively impact your event and impair or inhibit its flow and momentum.

Incorporating competent and entertaining dance instruction into your service package can be a solid selling tool and a viable on-site resource. Remembering these prudent guidelines — simplicity, entertainment value, concision, timing and knowledge — will help insure that its deployment becomes a memorable and pleasing additi.on to your show.

Mike Ficher owns and operates Dance Express, a mobile entertainment dance and disc jockey company specializing in the integration of dance instruction in disc jockey shows, based in San Mateo, California. His background includes: dance instructor (teaching country, oldies, disco and swing), club work spinning dance hits, and over eight years operating Dance Express. He can be reached at P.O. Box 281762, San Francisco, Calif. 94128; fax 415-594-0134; or phone 415-341-5590.

Try This

Here is easy-to-learn dance to compliment the incredibly popular "Electric Slide" in your dance bag? Meet the "Cotton Eye Reggae Cowboy!" The name may be ungainly long, but the dance is deceptively simple, a great deal of fun and a surefire floor starter. Whether you choose a country or pop selection, your audience is certain to relish the space for individual style and the quick assimilation. Only three patterns to learn and literally hours of enjoyment!

Description: 4-wall line dances, singles, 22 steps, 20 counts, in line
Difficulty: Beginning
Music: Country: "Dancing Cowboys" Bellamy Brothers, "I Brake For Brunettes" Rhett Atkins; Pop: "Hot Hot Hot" Buster Poindexter
Counts/ Step Description
Touch, Together, Touch, Together
1-2 Touch out right with foot; step right next to left (weight now on right)
3-4 Touch out left with left foot; step left next to right (weight now on left)
Kick, Kick, Cha-Cha-Cha, Kick, Kick, Cha-Cha-Cha
1-2 Kick right foot forward twice
3-4 Step down with right; weight change to left; weight change to right
5-6 Kick left foot forward twice
7-8 Step down with left; weight change to right; weight change to left
Walk, Walk, Walk, Kick, Step Back, Step Back, Turn, Together
1-2 Walk forward with right foot; walk forward with left foot
3-4 Walk forward with right foot; kick out with left foot and clap
5-6 Step down and back with left foot; step back with right foot
7-8 Turning 1/4 quarter left, step out with left foot; touch right foot together with left (weight on left foot)
You are now facing 90 degrees to the left of start of dance; start again from step 1.

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It could cost you An Arm and a Leg!

by Michael Buonaccorso

BOP AT CORE SO

The stories are true, however the names have been changed for reasons soon to be obvious.

On December 16, 1993, DJ Dale Locktree finished up his holiday party and loaded his van to head home. At 2:16 a.m., Locktree was D.O.A. at a hospital emergency room, the victim of a one-car accident, no witnesses, cause unknown.

Tom Amos worked full-time as an electrician and part-time for Zeppo's DJ Service. While lifting a speaker at a wedding reception in June of 1991, Tom felt a popping noise in his lower back. After three back operations, Tom never returned to either job and is now in vocational rehabilitation hoping to learn a new trade to prevent him from being out of work for the rest of his life.

Devasting effects of misinformation

Just a couple of DJ horror stories, right? Yes, but not just for Dale and Tom and their families. In both of the cases above, the companies for whom these DJs worked considered Dale and Tom independent contractors. They reported their income on 1099 forms each January and found just enough "I heard" and "I think" answers to stifle any attempt to obtain the *correct* information.

The DJ companies, as a result, had overlooked one major vulnerability to a situation more disastrous than any penalty the IRS could ever levy: A personal liability lawsuit brought against them by an individual who the court ruled was never an independent contractor. *(See sidebar "Myths Exposed")*

ABCs of business insurances

1. **Liability Insurance** is the most important kind of business insurance. A liability is a duty one person owes another, or is liable for, for some special reason. Liability insurance pays an individual or a business for liabilities that result from unforeseen situations. Personal liability insurance, for example, indemnifies, or pays, attorneys' fees and other losses that occur when another person is injured on an individual's property and files a lawsuit seeking damages, or payment. Business liability insurance is almost always sold separately and comes in many forms, including comprehensive general liability, which protects a business from a wide variety of liability losses, including theft or loss of property.

2. **Workers' Compensation** is a special state-controlled insurance purchased by employers for the benefit of their employees. Like general liability and medical payment liability insurance, it pays for medical treatment required by employees of a company according to a state-regulated schedule of benefits. The object is to prevent employees from the need to sue their employers if they are injured and to compensate workers for losses from accidents on the job. Thus, it clearly reinforces the fact that if an individual is not an employee or a self-insured independent contractor, he or she is just another private party that can bring a lawsuit against you.

3. The oldest form of insurance that scholars have been able to document, **Marine Insurance**, might best be called transportation insurance because variations of the coverage include protection for ships, trucks, railroads, and aircraft. Inland marine insurance has become a catchall for almost any kind of transportation or storage peril. It is designed to insure cargo carried by trucks and railcars, but recently inland marine insurance has added protection from losses of data stored in computers and the temporary storage of customers' valuables by shopkeepers. DJs have been known to obtain equipment-only coverage by finding underwriters to bend this type of policy.

4. **Medical Insurance** pays the costs of hospitalization and physicians' fees for insured individuals who are injured or become ill. It is unlike medical payment liability insurance in that the place where an injury occurs or an illness begins is not involved. Coverage usually includes emergency treatment, surgery, long-term care, and sometimes dental and vision care. Under current law, it is not mandatory for an employee to provide this type of coverage for employees.

EXPOSED! Myths on Independent contractors

Probably the most scrutinized form of employment today is the independent contractor. By definition, independent contractors are self-employed and employees of no other entity. Usually the improper use of the independent contractor designation is the result of misunderstandings about how the designation is made. Here are some of the more common faulty assumptions:
MYTH #1: It is the employer's option to decide whether or not a worker is an employee or an independent contractor.
REALITY: It is the employer's responsibility to make the designation, but the selection is *not* optional. There are guidelines that must be used.
MYTH #2: If a worker signs a contract stating that he or she agrees to work as an independent contractor, then the employer has fulfilled their responsibilities and is free from any penalties or consequences in the event the designation is later found to be improper.
REALITY: *The employee may not waive his or her rights under the law. Furthermore, a contract can only lend legal foundation* to something that was legal to start with. If the basis for treating the worker as an independent contractor doesn't exist, such a contract is not valid and will not protect the employer from assessments.
MYTH #3: The position is temporary. "It's just an occasional overbooking we need to fill."
REALITY: Because the work is irregular, the employer may feel it is not worth the time to hire the temporary employee or risk liability for unemployment tax increases. The length of time the worker is engaged to perform services has no bearing on the worker's status... even if that relationship lasts only one day.

Standard procedure

Let's look a little closer at Tom's situation. He wasn't trying to be an opportunist; he was just doing what you would expect: seeking medical treatment. Two standard questions at the doctor's office or emergency room are, "How did the accident happen?" and "Did it happen at work?" Would you expect him to tell less than the truth? But it's a third question which thickens the plot: "Who is your employer?"

These questions are not part of a friendly survey but the basis of payment or non-payment by an insurance company. Is it a compensation (work-related) or personal claim? At this point, if your company name gets involved the red flags start flying. Now apply those same questions being answered by Dale's widow.

Not our fault

Insurance companies stay in business by *not* paying claims. They are the originators of the "Find somebody else to blame" philosophy. In the due process of finding out which carrier (insurance company) is responsible for paying the medical bills and other expenses incurred, you may be investigated.

If that happens, you will be asked if you are the employer of the individual in question. If you claim he was an independent contractor, **you will be asked to produce the certificate of workers compensation coverage** which was required from the "subcontractor" when you set up your "arrangement." This form confirms an individual has his or her own worker's compensation insurance policy. If none exists, which is usually the case as seldom do individuals take out one-person policies, the coverage for that individual reverts back to your compensation policy...if you have one. (Do you see a domino effect falling into place with those untaxed "subcontractor" payments?) If you have improper insurance coverage, at this point, call your attorney at once. Do it now, before it costs you...and arm and a leg.

About the author

Mike Buonaccorso, Publishing Director of Mobile Beat Magazine, spent five years investigating work related injuries for the Insurance Fund of New York State. Thus, the information in this article is based on New York State law and may vary somewhat in different states and/or in Canada. This information is furnished with the understanding that the publisher is not engaged in rendering legal, accounting or other professional service. If legal advice or other expert assistance is required, the services of a competent professional should be sought.

A Unique Solution

Outside of purchasing a compensation insurance policy or demanding subcontractors to present proof of their own coverage, are any other options available to employers to gain peace of mind? Yes, according to Doug Darrah of Hot Wax DJ Service in Norwich, N.Y. Doug takes advantage of a local temp help agency to, in effect, rehire his own employees.

It works like this: Doug set up a situation where the temp agency is aware of the specific individuals he has referred to them to send out as a DJ when he needs him or her. He pays the temp agency their rate which is a certain percent over and above the pay rate which includes not only compensation insurance but all other employee deductions. At this point, he has effectively turned over all incurred liabilities to the agency. Depending on what you pay your DJ or DJs and how often you would use the temp service, an individual service can figure out whether this plan is more cost effective than purchasing their own policy.

BALLROOM not the COURTROOM

A solid agreement can reduce your liability

by Rob Schenk

Hold harmless, indemnify, contracting party, breach precedent ... Ah yes, those familiar words we only see in contracts. Modern business could not exist without contracts. They give us the confidence that our expectations will be carried out. How important are contracts? Well, if a person can sue McDonalds for the coffee being too hot and win, then it must be easy to sue a DJ company.

What is a contract?

In our case it is an agreement by which a service is exchanged for lawful consideration. In other words, you as the entertainment company agree to supply a service and the customer agrees to pay you. However, there is much more to a contract then a simple exchange. In addition to reducing your liability, a contract can be used to give the client a better feeling about you and your company.

Rather than dwelling on what a contract is, it is more important to discuss what constitutes a legal contract and what should be included in the contract. To begin with, a contract should not be so intimidating that the client feels they have to have their lawyer look at it before signing. On the other hand, you should include enough terms in order to safeguard yourself from possible liability. You make the choice of what you feel is important and, as always, consult an attorney.

One way to make the contract less intimidating is, rather than calling it a contract (which sounds cold), you can call it an "Agreement." The term agreement sounds much softer.

What constitutes a contract?

Both parties must incur a legal obligation. In addition, recognize that it is not safe to assume that an enforceable contract must always be in writing. In most cases, that is untrue. Competence is another legal word that should be noted. For an agreement to be enforceable it must be between two competent parties. You may think this may not apply to DJs but what about high schools? A minor (generally under the age of 18) is not considered a competent party, so a student can not sign the agreement. The same thing applies to corporations. Does your contact person at the company have the authority to sign on behalf of the corporation? To get around that, get a persona l guarantee such as:

> *"Signing on behalf of the company named above, I understand, agree to, and personally guarantee to the terms within this agreement."*

What should the agreement include?

Include as much information as possible to prevent any possible misunderstanding. To begin with, the client information should include: name, address, and phone number. Included in the event details should be: event date, location, start and end times, type of event, as well as type of entertainment (*i.e.* DJ, Karaoke, Production ...). This is basic information and should always be included. When detailing fees for services, amounts should be clearly stated along with overtimes rates. You may also want to include add-ons in the agreement. Since most people are more inclined to chose add-ons when no one is hovering over them, this is a great way to make additional money on the event.

A side note regarding fees

If you offer a coupon or some kind of discount on a regular basis, include the list price and the show discount. Then initial and write price "OK." The customer notices the discount and you obtain additional goodwill because you had to get approval for the discount. Again, it is the small things that make the difference.

Now learn the terms

I have learned in the past to leave the legal jargon to the lawyers, however, you should understand what your contract means. You can keep the terms relatively simple while at the same time keeping yourself covered from liabilities. While some DJ companies have no terms at all,

Continued on page 50

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The DJ Magazine

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• Joy To The World • Jump Around • Just The Way You Are •
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gs • Let's Twist Again • Limbo Rock • Locomotion • Long Cool
an In A Black Dress • Lost In The 50's • Louie, Louie • Love & M
ge • Love Of A Lifetime • Loveshack • Love Can Build A Bridge
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ountry Boy • That's What Friends Are For • The Dance • The L
leeps Tonight • The One You Love • The Sign • The Stroll • The
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• Twilight Zone • Twist • Twist And Shout • Two Princes • Un
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COURTROOM (cont.)

others include every conceivable scenario. It is up to you to decide what to include. Just keep in mind that it is important to demonstrate the expectations between you and the client. You, as the DJ company, are trying to give the client additional confidence that you will show up and perform a service. At the same time, you want to limit your liability. Everyone involved needs to understand the remedies in the event of a breach.

What happens if the client cancels? Is the total amount due? Is 50 percent due? Can the client get their deposit back? Whatever your policy is on cancellations, it should be clearly stated within the terms. It should also be noted that if the client changes the date — it is subject to availability. Cancellations, as well as changes, should always be in writing.

Another scenario that should be addressed in the terms is non-performance and substitutions. Reasons out of your control may force you to be unable to perform, the most common being "Acts of God" (i.e. earthquakes, serious weather, etc.), or non-performance due to safety. In addition, what about damage to sound equipment through no fault of your own? You may want to include that in the agreement. (i.e. *"Client assumes liability and cost if equipment used by "COMPANY" is damaged by client and/or guest of client."*)

What should be done if the client does not pay on time? One idea is a fee for late payment. If payment is not received in full at the conclusion of the event, or whatever the due date is, there is a late charge stated within the agreement (It's up to you on the amount.). I do not expect to collect the late fee, it is simply a motivator to receive payment. The client is told about the late fee, but if they make the payment within two or three days the late fee is waived. Again, it is perceived as a good gesture on your part that the client will make payment in a matter of days. In cases when the client refuses to pay, the cost of collection should also be included in the agreement.

Using the agreement in your sales presentation

I've said it before and I will say it again — "We DJs should not be afraid to talk about money." Show off the agreement and take advantage of its believability. The client is more apt to believe what the agreement says rather than what your sales literature says. The agreement has no hidden agenda. Don't be afraid to show it off.

The more professional looking the contract, the better. I do not mean three pages of terms and legal jargon. The appearance of the agreement should appear neat and legitimate. It is my opinion that most clients will respect you and your company more if the presentation of the agreement is professional but not intimidating. This is your opportunity to really shine and demonstrate to the client that you know what you are doing.

With that, the reader of this article agrees to indemnify and hold harmless the author from any liability directly or indirectly related to the contents of this article.

Rob Schenk is owner of Line Level Mobile Sound Systems in Denver, Colorado. For questions or comments call: 800-269-3415.

5 WAYS TO TURN EVERY GIG INTO 5 MORE GIGS.

By David Garfinkel

You work hard enough at weddings, parties, and other special events; why should you also bust your butt getting new business? The best and easiest jobs are the ones that flow directly from the gigs you already have. In other words, referrals.

Exceed expectations

I met DJs Chris and Astrid Monroe while giving a speech to a hotel industry trade association in San Francisco. The Monroe's service, Musique Nonstop, is based in the Pleasanton/Dublin area of California. They were in the audience networking, learning, and having a good time.

They told me that over 90 percent of their business comes from referrals and, as of last March, they had already booked 104 gigs for 1995. How do they do it? "You tell people what you're going to do," Chris said, "deliver more than you promise, and they'll beat a path to your door."

Five ways to get referrals

Find out what your clients expect. Tell them in very clear language what you will deliver. Then give them more than they expect.

What does that mean? Here's an example: A bride has a favorite song she's asked you to play at her wedding. You do a little detective work and find out why it's special, and discover several others that have meaning to her and play those throughout the night.

For a corporate engagement, you could find out on the sly what the CEO's favorite song is and play it. His surprise and appreciation will do wonders for your word-of-mouth business.

"Wait a minute!" I can hear you say. "I'm the DJ. I know the music. I should be the one who picks the tunes!" A lot of DJs believe that. But according to a couple of other super-successful jocks I spoke with, you should make your clients the stars of the show.

"When I walk into a room I can tell, and my people can tell, what we're going to play for the night," says Taj Jordan, a DJ who owns Music on the Move Plus, a major entertainment business in Milwaukee, Wis. with 90 employees. "DJs are not there to please themselves," Jordan cautions. "DJs are there to please the audience. Once you've got that down, marketing will take care of itself; because word-of-mouth is our best advertisement."

"DJs are not there to please themselves," Jordan cautions. "DJs are there to please the audience. Once you've got that down, marketing will take care of itself; because word-of-mouth is our best advertisement."

Part-time DJ Tim Alcorn of South Amherst, Ohio, agrees. He says he has more business than he can handle, but since he has a day job selling radio advertising for WEOL-AM/WNWV-FM, he keeps the calendar for Alcorn Entertainment at three to four gigs a month. "I may not necessarily like the music I'm playing," he says, "but you've got to go based on what the people want to hear."

Again, this sounds elementary, but are you doing it?

The second way you get referrals is:

Make sure you give people what they want, not what you think they should have. It's called "being customer focused." This does not mean you should play nothing but requests, but let the crowd know you are responsive to their input.

I asked Alcorn what his number-one technique for getting referrals was. "Do a hell of a job!" he said. "If you can get 300 or 400 people dancing at once, screaming, and having a good time, people will want you to be their DJ."

Jordan took it one step further. "You've got to know how to read an audience, how to bring them up, how to bring them down, and when a game is called for," he said. "You've got to show people how to have fun."

So here comes secret number three — although it should be no secret to you:

Thrill people so much they realize they'd be crazy not to recommend you to everyone they know! DJs who get referrals are very referral conscious. They see potential business where others just see a crowd.

I met the Monroes because they came to hear me give a speech called "How To Get More Referrals Than You Ever Dreamed Of." That very night they picked up two solid leads for new business from the audience.

Jordan says, "We spend time talking to people whenever we can. In an audience, I'm sure everybody works for a company. I look at that as a lot of company parties and picnics in the future."

And here's the fourth way to get referrals:

Do the obvious stuff.

The best form of advertising for me is to spend $50 once or twice a year on business cards," says Alcorn. "I put cards up at the bar area and near the reception line at a wedding."

"What do people remember?" asks Jordan. "It's not the food, it's not the drinks. As DJs, we make or break the event. We have a huge responsibility," says Jordan, in response to his own question.

So your last referral tip is:

Remember you're in business. Even though it's the business of making things fun for people, take what you do seriously.

Public speaker and referral marketing expert David Garfinkel is author of the internationally acclaimed audio program "Referral Magic: 17 Ways to Let Your Clients Do Your Selling." For ordering information, call 1-800-436-7850.

How things have changed

How today's savvy market is making it more difficult for DJs to spin.

by John Rozz

The mix of DJs at the recent "DJ World" expo in Waterloo, Ontario covered a spectrum of seasoned veterans (like me) to the younger, more enthusiastic up-and-comers. So it was no surprise that many of the conversations I had with DJs, regardless of age and experience, centered on how selling our services has changed as DJ entertainment has *evolved*.

Ghost of DJs past

From the mid '70s through the end of the '80s, selling yourself as a DJ was simple. While bands were still the musical mainstay at many parties, their popularity was in decline. Disco had broken new ground and people wanted music variety at their functions. DJs filled the bill perfectly and were much less expensive than live bands in the thousand dollar bracket. The Mobile DJ dance party became established and the bookings just kept rolling in. When someone needed a DJ, they picked up the phone and called around until they found one they were comfortable with. The DJ followed up by sending out a basic agreement/contract which put in writing the date, rate, place, and time. This usually came back with a deposit check within ten days, and bingo! The job was booked. Very few questions, very few "special requests."

To make any money at it, DJs learned to treat DJ'ing as a business. They would lug gear and do most of the performing while employing one or two associates to help out on really big gigs or when double-booked. Customer satisfaction was paramount. They would go all out to give the public a great dance party with the top-notch sound and lighting and a huge selection of music. They were entertainers, many were radio DJs or former band members. Some were just music lovers with a great record collection and a burning desire to share their music and talents and make some serious extra money.

Clones or clowns?

As the demand for DJs grew, many solo operators, unwilling to turn a job over to a competitor, began training others to do the actual DJ performances. While this freed up the owner to manage and market the service, it took its toll over time, in the quality of the performances. The "clones" may have been good, but they just weren't of the same caliber as the person who had started and poured his or her heart into the business.

As a result, the quality of DJs began to slide as DJ companies changed their focus from performing to selling. Many hired sales people who knew little about DJs, entertainers, music, sound reinforcement, lighting and the "lifestyle." Their top concern was sales as they pushed clients into buying any DJ they could put out on a gig. Their attitude was that all "jocks" are the same since they all have and play the same music. Big mistake.

Fallout

Because of the way clients have been treated over the past five years, the whole procedure of hiring a DJ has changed. Bookings today are not booked nearly as far in advance as they once were (one or two years) and clients spend much more time, and are far more particular in making their selection.

Many banquet facilities now recommend their own DJs. Some have even gone so far as to blacklist certain DJs they are unfamiliar with. While mass-produced, cookie-cutter DJs may have been real money makers for the multi-system services of the late '80s and early '90s, they have created a new level of client skepticism and wariness. Today's prospective client demands to meet their DJ face to face and get a feel for his or her personality. Many insist on seeing a video of their DJ in action, and want a list of references to call. In the past, a pre-event consultation meeting was rare. Everything was done by phone. Now, a consultation meeting is a must. Some clients request several.

20 questions?... I wish!

In the past, when a client had confidence in a DJ, it was a long-term relationship. Now, the majority of clients have become "tire-kickers," looking for the perfect DJ at the lowest price. Regardless of your reputation, experience, or who recommends you, it still seems to come to price. Tainted with the belief that all DJs are the same, it's the higher-priced DJ who may lose at the finish line.

Today's prospects have many questions. Answering one question incorrectly can cost you a booking. Does the DJ do more than just play music? Will the DJ take their requests and ideas? What is the backup plan if their DJ is ill or in an accident? Many times they take the questions right off a list of "Questions to ask your DJ" as printed in a bridal publication. They may not even know why they are asking the questions. How about "Is everything you play on CD?" Does this mean if one of the songs they want is on tape or minidisc I'm not supposed to play it?

They are actually concerned about your contract/agreement and will insist it specify the name of the person who will do their job. They want, in writing, specifics of the DJ's attire, quality of the equipment, whether or not the DJ will be fed or allowed to have a drink (be it alcoholic or not!) and other picky particulars of what the DJ can and can't do.

Nader mentality

Clients of the '90s are educated, cautious consumers, hesitant to sign on the dotted line. They know the difference between a good DJ and one that is mediocre, yet they are not above taking mediocre if there's a substantial savings. They have been attending functions with DJs for some time now and have seen so many different types of DJs that it's not easy for them to make a firm decision.

Operating a mobile DJ service is an attractive venture. The money can be good, and it is great fun. But, over the past five years, the demand, in some areas, is falling behind the supply. Yellow page listings are endless. The competition is cut throat. In the near future, we will reach the point where the availability of DJs will exceed the demand. If you think prospects are tough now, wait 'til that happens.

Our defense is to push quality. Put customer satisfaction back on top, and do whatever you need to do to substantiate your price. A good DJ or KJ who is personable, enthusiastic and knows how to work the crowd is a terrific entertainment value. The prospects are out there, and in greater numbers than ever before. If you want to succeed, you'll need to combine the aggressive selling techniques of the '90s with the common sense, personal-service attitudes of "the good ol' days."

While mass-produced, cookie-cutter DJs may have been real money makers for the multi-system services of the late '80s and early '90s, they have created a new level of client skepticism and wariness.

JOHN'S ADDICTION

Rozz looks back on thirty year career

At the age of 13, John Hrehowsik, (pronounced her-ow-zik), received the nickname Johnny Hrozz (later shortened to John Rozz) from his basketball team mate, "Fran Stupakevich." While playing tenor sax in his cousins' Ron and Ken's show band, John realized he was a natural and organized his own band, known as "The Renegades" with the help of his friend Dennie Lewis. As band members came and went, childhood friend, Jim Ballough stepped in to manage the new Renegades which later became The Royal Knights of Soul, one of New England's best show bands under the direction of John Rozz during the late 1960's and early 1970's.

The Rozz Rezume:
A sampling of Sound Spectrums Corporate Clients
American Airlines • Basketball Hall of Fame • Bristol Meyers Squibb • Citibank • Caesar's Palace • Dolphin Hotel Epcot Center Walt Disney World • ESPN • Johnson & Johnson • Kenyon & Eckhardt • Mirage Hotel • Queen Mary • Russian Tea Room • United Technologies • US Submarine Base • US Surgical Corporation

In addition, John Rozz has performed or appeared with
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John took a break from playing in his band but remained active through his management of it. While visiting a friend, he was invited to a "record hop" dance, where he got his first taste of programmable music. With an eye for the future, Rozz decided to plunge into the mobile DJ business and provide musical entertainment for people looking for an option to live bands. Assisted by longtime friend, Chick Kelman, they began Spectrum Sound Entertainment. Years ahead of their time, John and Chick delighted audiences with their programmable music (using those little records with the big hole in the middle), incorporating "Simon Sez", costumed characters and Chick's famous magic shows through interactive audience participation.

One of their earliest accounts, a resort area in Connecticut, would bus groups from New York City for a day of sun and fun in the country. Young New York City DJs would arrive at these parties to share their ideas, techniques and skills which exposed John and Chick to a New York style they would soon adopt as their own. Many of these DJs and early rappers worked with such artists as Kurtis Blow, Grand Master Flash, Treacherous Three, Jimmy Spicer and Afrika Bambaataa. John knew that his continued success hinged on the ability to combine the best of all worlds. He needed an expert and found that talent in Kennie Smith (Special "K") a master of early mixing and scratching. Incorporating his live band experiences with audience participation and Kennie's inner-city style of mixing, scratching and toasting (rapping), John escalated his company as the premier entertainment company of the Tri-State and New England areas.

This unique style carried John into his dream of mobile DJ stardom. With the many bookings now coming in, it was important to expand his staff. John turned to his brother-in-law, Bill Conte for support and Bill soon became an overnight success with his rock, southern rock and country style of music. Sadly in 1987, Bill Conte passed away. His untimely death was a great loss to John and the mobile DJ industry. As business continued on an upswing, a local young man, Bill Mazzucco, was added to John's show for technical support. Bill's expertise in the selection and mixing of music afforded John the opportunity to seek out his interest in laser lighting technology which only added to the show's success. As the demands grew, John and Bill continuously

traveled to different states astounding audiences everywhere. In 1989, Bill took his special talent and moved on to open his own successful mobile DJ company.

In the ever changing 90's, John was the first to expand his mobile DJ show with interactive Karaoke which was a great musical attraction. As a DJ/Entertainer, John Rozz remains comfortable with highly selective music of all eras and styles. He works with state-of-the-art computerized electronic instruments, multi-media CD ROM, computer animation, laser discs and LCD video projection and takes you into his world of virtual reality where you can be tilted, spun and twisted into near impossible ways! As a technician, John artfully combines live and programmable music, creates lighting effects with lasers, Roboscans, Robozaps, Dicrostars and Diamonds, the computerized lights of the 90's. Safe, special effects like confetti, fog, bubbles, sparkles and flashes, as well as other visually exciting video techniques, are a trademark of a John Rozz performance.

Today, the John Rozz show still consists of Chick and Kennie with some new faces-Julie, Renee, Anthony and Rafael. They enthusiastically entertain nationwide with video dance screens, intelligent lighting and lasers, special effects, dancers, percussion instruments and robots.

Although 20 years have passed and times have changed, audiences still agree that no one creates more energy, fun, smiles and happiness than John Rozz.

Hundreds help test Telex trio

by Bob Lindquist

We couldn't have asked for a bet ter day or place. Clear skies, sunshine, no humidity, numerous high radio/TV towers nearby, and acres of open ball field... perfect conditions for testing wireless mics. What we hadn't expected, however, was that our test would draw a crowd. No sooner had we set up the official *Mobile Beat* equipment test truck, we found ourselves in the midst of a thousand spectators leading a parade, complete with marching band and honor guard. An impressive line-up of local dignitaries, including a city councilman (the mayor couldn't make it), were on hand to help put these mics through the mill.

Boys in the band

Telex has been in the audio products business for over 60 years. As a manufacturer of wireless products, they have over 15 years under their belt. All Telex products are designed and built in the United States.

For this report, Telex submitted three uniquely different wireless systems from their broad line: the FMR-450H, FMR-150H, and the Pro-Star. The two FMR series units were supplied with handheld mics and lavaliers with body packs. The ProStar came with just a handheld.

The purpose of our test was to see what kind of range we could obtain with these wireless wonders before breakup, interference, or distortion, and to evaluate the quality of sound at various distances.

Testing one, two

One of the most common problems with wireless mics is interference. As wireless mics operate in the same broadcast bands as television stations, TV audio can, and does, cause occasional problems. So having a TV tower close by was essential to a credible wireless mic test.

First up was the single-channel FMR-450H. This was the only one of the three to operate in UHF frequency ranges. The advantage of this is that the UHF range is far less cluttered than VHF (just like TV). As a result, we encountered no interference problems whatsoever with this unit. The sound was crisp, clean, and clear up to, and exceeding, the 1,000-foot line-of-site range as specified by the manufacturer.

Next out of the box was the three-channel FMR-150H. Again, with the receiver directly in line of sight with the transmitter, the "connection" was clean and clear to 1,000 feet and beyond.

To raise the bar, we lowered the receiver to a point were the signal had to pass over, under, or through a row of cars and a maze of humans. There was a noticeable decrease in range, but signal strength at 1,000 feet was still far and away quite acceptable. We did encounter a bit of noise when passing directly in front of the receiver, regardless of the distance. While we were unable to determine the cause of the noise, when we switched the transmitter and receiver to another channel the noise disappeared — an obvious advantage to the three-channel unit.

The mics

Both systems used cardioid mics which really seemed to reach right out and grab what ever sound was within 12 to 18 inches. While this assured that any user was on mic, it increased the size of the feedback zone. Since we were using the mics as part of a PA setup to cover a ball field, keeping the user out of the feedback zone was a bit challenging. Overall, we found the quality of sound very good for both systems. They seemed almost totally immune to "popping" and wind rejection was also acceptable even without a sock.

One important note: Some professional equipment, such as the Telex FMR series mics, is designed only with balanced (XLR) outputs. If you are not aware of this and don't road test your gear in advance, you may find yourself without the proper hookup cables.

The FMR-150H retails for $950, the FMR-450H sells for $1,499.

Now the star of the show...

If you don't need a mic with 1,000-foot range, yet want to go wireless at a budget price, we found the Telex ProStar to be an exceptional DJ/KJ wireless value. It is dual diversity (two-channel), lightweight, and an impressive performer. It won't give you a 1,000-foot broadcast range, but does handle distances up to 500 feet without breakup, even with a lot of obstacles. Its performance should more than suffice in any banquet hall situation, where the signal can reflect off the walls and ceiling. The ProStar starts at $510, with a headset option for an additional $70.

For more information, contact:
Telex Communications, Inc.
9600 Aldrich Ave. S.,
Minneapolis, MN 55420.

Author shown testing the range of the FMR-150 . The truck is just visible at the base of the tree line in the enclosed circle.

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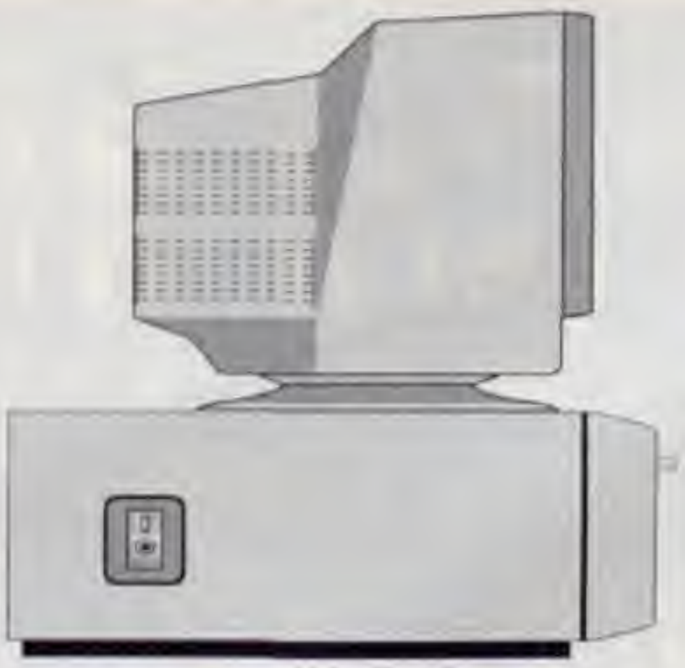

By Ted Gurley

The Computerized DJ

THE VIRTUAL COMMUNITY

You've just packed away the final load for the evening...time to relax at your favorite watering hole. From one end of the bar you overhear a conversation about wedding playlists. Over your shoulder you hear a debate about the merits of new mini-discs vs. CDs. This is great, a local bar with a bunch of people that speak your language. You look around to join in the conversation and realize these discussions are not in real time, but in virtual time. You've just entered the cyberspace community for DJs.

Newsgroups

There are over 1,000 Usenet newsgroups or discussion groups available. The Usenet, originally academic in nature, was created in 1979 with sites at the University of North Carolina and Duke; it grew out of a need to share information. Usenet is not the Internet, but many of the messages flow across the Internet. Newsgroups operate through the efforts of the contributors and the administrators at the more than 100,000 sites that route the traffic. The message groups range from highly technical: *bionet.virology* (a medical discussion of viruses) to extremely light: *alt.tv.seinfeld* (big fans of the television show trade scripts and trivia). Mobile and club DJs have a meeting place on the net in the newsgroup: ***alt.music.makers.dj***. Club DJs may find themselves more at home at ***alt.dance*** and KJs can check out ***alt.karaoke***.

The DJ newsgroups can be accessed two ways. If you have a commercial account on America Online, CompuServe, Delphi or Prodigy you simply go to the Internet area and look for the newsgroup section.

When you enter the name of the newsgroup, you are "subscribed." If you have a direct Internet account, log in, start up the news reader software and search for the newsgroup.

When you first log into the newsgroup you will be presented with a list of "articles" from the past week or so. You will probably find it useful to list the articles by subject so that you can follow "threads" or topics. When you scan the threads you will be presented with a diverse list of discussions: Is vinyl dead? Beginner needs help. What is a Slip Mat? How do I bi-amp? First dance songs? Etc.

DJ1: "We're new in the business and need some suggestions about advertising."

DJ2: "I'd rank 'em like this: direct mail, personal calls to hall managers, yellow pages."

DJ3: "As your business grows, you will find that word of mouth is your best source."

Anything Goes

Usenet is unowned. There is no way to take some to court for offending you. To some people the no-holds-barred discussion is distracting or even offensive. To others, it represents the logical extension of the First Amendment. However, each newsgroup has its own set of informal rules. On alt.music.makers.dj the atmosphere is fairly laid back, but punches are occasionally thrown (a.k.a. getting "flamed"). On any newsgroup there is a network culture with its own rules and standards of behavior. The most important item to remember is that all of the messages are stored on thousands of computers around the world; saving space (bandwidth) is the key to keeping the messages flowing.

Here is a brief primer to "Netiquette." Read it before you start on the Usenet.

• Avoid multiple posts. Stay away from "I agree" posts. Messages need to have content.

• Be accurate when quoting. In replying to a previous message be sure to include only the relevant part. Reposting the entire messages wastes bandwidth.

• Limit your test messages.

• Don't Advertise. Advertising is strictly off-limits. Multiple mailings and promotions to newsgroups has caused some users to lose their account with their provider. You'll only get people hacked off. However, it is OK to share with a group a product that might be of interest to the group.

• Don't repost the same message more than once. Messages take a while to appear.

• Use E-mail to respond to an individual message. For example, one day I read that

Online Update:

Each week, more and more DJs are becoming part of the action on the internet. If you are among the many spinners in hyperspace, Check out these electronic DJ gathering places:

SERVICE	LOCATION/ADDRESS	SECTION/THREAD
USENET	ALT.MUSIC.MAKERS.DJ	NEWSGROUP
USENET	ALT.MUSIC.DANCE	NEWSGROUP
USENET	ALT.RAVE	NEWSGROUP
USENET	ALT.TECHNO	NEWSGROUP
USENET	ALT.RAP	NEWSGROUP
USENET	ALT. MUSIC KARAOKE	NEWSGROUP
USENET	ALT. WEDDINGS	NEWSGROUP
USENET	SOC. WEDDINGS	NEWSGROUP
CompuServe	MUSIC INDUSTRY FORUM	DJs/RADIO, TRAX Entertainment!
AMERICA ONLINE	MUSIC MESSAGE CENTER	Mobiles/Club Jocks/Equipment
TRAXnet	SCBBS.COM	DJs, PRODUCERS, ARTISTS
DANCENET	BBS: 410.235.5708	DJs, RECORD POOLS, LABELS
e•pro	BBS: 408.971.3776	DJs, RECORD POOLS, LABELS
America Online	DJ Net (Sundays, 10PM)	People Connection
E-Mail	MobileBeat @AOL.COM	Mobile Beat: The DJ Magazine

was someone looking for a CD copy of "American-Soviets" by CCCP. There were over eight replies telling the person the same thing. This wastes bandwidth.

• Read before you post. Make sure you are current and know what issues have already been discussed in a specific newsgroup.

• Don't have long signatures. A signature should contain your name, company, E-mail address and maybe a quote. Avoid displays of graphics; that again wastes space.

• Don't "spam." Flooding several newsgroups with the same message is called spamming. It is heavily frowned upon on Usenet.

• Note your jokes. Humor is good. However, it is easy to misunderstand the written word. Use emotions like- :-) (look at it sideways) or include a ha-ha if you are making a joke.

• Be careful with formatting. Keep line length to 72-80 characters. Don't right justify the text (it's hard to read).

• Post to the right group. *Rec.audio.professional* is a good place to talk about the relative merits of an amplifier, but not the right place to discuss a specific mix for a wedding.

• Look for FAQ's. Many newsgroups have frequently asked questions; they will answer several questions before you get started.

DJ: "I've heard there are modifications that can be made on the 1200 to add more pitch control."

DJ2: "I've seen it somewhere on the net. Try looking up *hypereal.com* on your web browser or I can E-mail it to you."

Cyber community

The Usenet is the crossroads of a Utopian cyber community. People really do work together in a spirit of cooperation to help others solve problems. There is open sharing without fear of being put down. No one knows much about anyone else in the community except their thoughts, ideas, opinions, and dreams. For those who master the Usenet etiquette, the rewards of sharing knowledge and information can be substantial.

Ted Gurley owns Sound Associates in Dallas, Texas. He can be reached at tgurley@onramp.net. Send a private E-mail request to be added to his free mailer of DJ sources on the net.

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Patents Pending

Fail to plan... Plan to fail....Part V

Know your business...and your competitors.

by Blaine S. Greenfield

While it is imperative you learn everything you can about your target market (as discussed in the June/July issue) this is really just the tip of the iceberg of the research you need to do. You must also learn about your competition. With this information, you can adjust your marketing plan accordingly and become even more competitive.

Think about any pro football team. It gets a comprehensive scouting report of the upcoming week's opponent, complete with videotapes of previous games. This enables the coaching staff to know about the players, their strong and weak points, and what strategies they use in various situations. You need, at the very least, similar knowledge. Unfortunately, most DJs don't place much emphasis on this element of their marketing plan. The truth is, they can learn from their competitors and strengthen their own business. If you watch your competitors closely, with a systematic approach you can even predict their future plans (Think of pro football again). This will give you a huge competitive advantage.

Who are your competitors?

Any DJ who sells similar services in your marketplace is your competition. They may not be going after the market you presently cover (high school dances, for example), but that doesn't mean this will always be the case. Too often I have seen firms think they had a particular market "covered" only to lose it due to complacency.

It seems that everybody is competing for your target market's money. They all want to do the same things: gain Attention, Interest, Desire, and Action (the so-called AIDA formula). Since you want to do this, too, you must quickly learn what works and what doesn't.

Start off by thinking about your closest competitors. Try to list at least three and, if possible, no more than five. Then think about your other competitors, both actual and potential. This list should again range from three to five names.

Now go learn what you can about your competitors to help you set your marketing strategy. This may take some time, but essentially you are looking at the advertising and promotional materials they use, what markets they target, how they are doing in their target markets and how their customers feel about their services. Be like a sponge and soak up as much information as you can. You will eventually be able to anticipate your competitor's moves, as well as learn from their strengths and weaknesses.

Questions to ask

You want to find out as much specific information as possible, such as: How many years have they been in business? How many DJs do they employ? How many bookings can they handle on a given weekend? How many bookings do they do annually? What do they charge? What is their market share? (Take a guess at this figure, if need be). While you may have a tough time getting a straight answer to some of these questions, these items can help you gauge each competitor's financial strength, along with its profitability.

You next want to get information on the players, including their ages, experience in the business, training or education, strengths and weaknesses, and other pertinent information.

Lastly, consider the competitor's marketing strategy with respect to its pricing, advertising themes, and promotion/public relations efforts. I recommend that you use a separate sheet of paper for each competitor and if you have room at the bottom, include three other questions:

* Significant changes (new personnel, services, etc.)?

Blaine's Bullet

The preceding column mentioned the use of outside advisors. Why not try an advisory board? This is much less formal than a board of directors and doesn't have to cost very much to set up. Ask people with different backgrounds if they would be willing to assist you in your endeavors. Try to get a banker on board, as well as an accountant and a lawyer. A marketing person, be it a former college professor or somebody you deal with, is not a bad idea either. Keep the group small. (No more than 10 members.) Meet no more than once per quarter and/or when special problems should arise. Typically, you don't have to pay these people, but it is a good idea to spring for a meal. And make a big deal out of recognizing the group's efforts. One way I accomplish this latter task is to give out certificates of appreciation.

And this month's winner

This month's Marketing Ideas winner is Frank Ciniglia of Hot Trax Mobile Music in Scotia, N.Y. Frank, like many other DJs, sends a thank you letter and evaluation sheet to each customer with a stamped, self-addressed envelope. While a great many readers automatically send out the thank you, I like how Frank also includes it with his evaluation sheet. But what I REALLY like is how he includes, as a further thank you, a "Frequent Party Plan" card to insure referrals. This card provides for progressive discounts on future parties: i.e.., 10 percent for 2nd party, 15 percent for 3rd party, etc. A unique feature is that the card is transferrable. This allows a bride to "refer" Frank to her friends or other people who will be getting married or planning parties. To quote Frank: "This system has more than paid for itself with new business and goodwill, even when the card is not used."

All Marketing Idea submissions will be personally acknowledged. Send to 283 Bolton Road, East Windsor, N.J. 08520.

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* How this competitor competes with us?
* Comments?

Sign and date the form, so that others may know when it needs to be updated and by whom. Incidentally, it is not a bad idea to have at least one other person review and/or help with the effort, so that you can get the perspective of at least two different opinions. Here's another suggestion: While you're doing this analysis, have your own DJ business scouted ("shopped") in order to get an unbiased opinion of how you stack up against the competition. You can ask a friend to ask a relative or friend—unknown to you—to gauge how you do such routine things as answer the phone, mail out materials, follow-up, and send thank you notes.

How do you stack up?

Now you can begin to see how you stack up against your competition. This is helpful when you start to think about key comparison areas. Here are a few areas that might be applicable to your DJ firm: price, quality, service, number of years in business, advertising, range of music offered, and availability. You should, by now, be able to describe your competition in each of these areas, and describe how you stack up. (If not, go back to Part I of this series!) Base your marketing strategy on your strengths, the competition's weaknesses, and what the market tells you it wants. So if you are weak in anything—say in the type music you offer—you can shore up to become more competitive. This is especially important if you find yourself unable to handle requests from a particular ethnic group, say at a wedding.

Blaine S. Greenfield is head of Blaine Greenfield Associates and a professor at Bucks County Community College. He will answer all requests for informations addressed to the above address. He is also available as a consultant, trainer, and speaker: call (609) 443-3781 or fax (609) 426-0246, or write via the internet, Greenfieldb@bucks.edu, for further information.

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Graduation time at Mohr Tech

by George Mohr

Summer school is in session at Mohr Tech and I have just completed putting together the final exam. To make sure all my students get the best possible grade and therefore feel good about themselves (here in this day of outcome based education), I've decided to give out the test and the answers in advance. Here are several scenarios as submitted by Mobile Beat readers. Compare your answers to those below and give yourself 100%.

Q. *I have a stereo mixer and a stereo power amp and normally play the system in normal stereo fashion. I have just booked a gig in which I have two rooms to set up sound in. I only have two speakers and would like to play the system in mono in order to have both of them getting the same combined left/right (mono) mix. What is the best way to do this?*

Look for a stereo-mono switch somewhere on your mixing console. If you have one, set up your system, throw the switch in mono position, and place the speakers in each room. Some mixers may have a specific jack in the back dedicated to mono output. If you don't have this then you must combine the signal externally. The quick and dirty way is to use two mono "Y" adapters — one with two male RCAs and a female RCA and one with one male RCA and two female RCAs. Connect them as shown in Fig. 1.

The better way to do this is electronically with a signal combiner box. Most of these units can be bought at DJ or musical instrument outlets. For those of you who are a little bit daring and have some electronics background, you may want to build the small circuit in Fig. 2.

Q. *I normally use a simple two-way system with 12-inch woofers. This works for most small parties and weddings; but I have a problem when I do larger parties such as school functions and block parties. Is there anything I can do to improve the bass response of my system with a signal processor or should I just upgrade to bigger speakers? My amplifier is capable of delivering 300 watts per channel.*

The only way you are going to get more bass is to use a larger cabinet with a 15- or 18-inch woofer. Trying to use a signal processor (EQ or Compressor/Limiter) on your 12-inch woofers is like trying to haul a 23-foot boat with a Yugo. It's just not going to work! The end result is a cooked amp or a woofer that ends up in the middle of the dance floor. The easier way is to upgrade to a speaker with a larger woofer. Most single 18 inch or dual 15-inch full-range cabinets do the job nicely, as you do have plenty of power. If the sound quality of your present system is exceptional, you may want to use a sub woofer to enhance the bass. Another tip would be to place your speakers on tripods so the mids and highs travel further.

Adding a sub woofer is more complicated, but offers the most flexibility. When purchasing a sub woofer, look for one with an internal crossover. If you purchase one that needs an external or active crossover you may be looking at a major investment — as you may need a second amp to run the system — however, the results will be more noticeable. Some manufacturers, such as Community, offer a special output jack on their sub woofers that allows you to connect your existing full-range speaker to it without any change in impedance. If you purchase two sub woofers, you can run the system in normal stereo with only one amp. This is the least expensive way to enhance your sound system.

Q. *I have a power amp that is rated at 500 watts per channel at 4 ohms. I have speakers that are rated at 300 watts into 8 ohms. Am I in danger of blowing my speakers?*

You should find out the 8 ohm rating of the power amp. Check the owner's manual of the amp to find this rating or, if you don't have the manual, try a DJ store or contacting the manufacturer. If all else fails, (your case being the exception) I would guess that it would probably put out anywhere from 275 to 400 watts into your speakers at 8 ohms. You should be OK with your speakers.

Q. *I own a mixer that has two phono and two line inputs. I would like to use two CD players, a tape deck and a VCR. I have recently bought the CD players to replace my turntables. Is it possible to convert the two phono inputs to be used with the CD players? I was told I have to purchase a new mixer. Is there anything else I can do?*

If you were converting from line inputs to phono inputs, it would be easy. There are special boxes that can accommodate that purpose — but you want to do the reverse. Believe it or not the best thing you can do *is* to purchase a new mixer with more line inputs. As far as converting the inputs, there is nothing *you* can do. But (and this is a BIG but) there is something *I* can do. I have converted phono inputs on mixers to accept CD players. You can call me at Abracadabra and I'll discuss this more with you or any other DJ that happens to be facing this same dilemma.

If you have a question or an idea, write me at Abracadabra, 1153 Deer Park Ave., N. Babylon, N.Y. 11703; or call at (516) 667-2300. See ya next semester when I talk about things that make your system go hummmmm.

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DJ SHOPPER'S CORNER

SPEAKERS

by Henry Collins, Technical Editor

The basic task of a speaker system is to transform electrical signals into sound waves. While there are hundreds of competing speaker systems and technologies on the market, what we actually hear from a speaker is really a combination of interacting factors that have a decisive impact on its sonic performance.

In the paragraphs that follow, we will explore some of the basic operating principles and characteristics of speakers. A solid understanding of this material will be a valuable aid, especially in light of the vast number of competing speaker systems and technologies on the market today.

Before continuing, there is one important concept that we would like to review. In understanding and evaluating the performance of speakers, we must recognize that much of the sound we hear radiating from a speaker is a pyschoacoustical interpretation of the original sound source. For this reason, a listener's preference for one speaker over another is purely subjective and is more a reflection of the listener's personal taste than the speaker's ability to accurately reproduce sound. So, the real test for a speaker is how well it performs in a "live" listening environment and not necessary how good it sounds in an anechoic chamber.

Speaker Drivers

A speaker is comprised of one or more drivers or transducers which transform electrical current into mechanical energy. The mechanical energy is produced by a diaphragm with a small coil attached at one end which is suspended within a magnetic field. When current is applied to the coil, an electromagnetic field is generated in the coil causing it to move in or out in accordance with the orientation of the magnet's poles. The movement of the diaphragm disturbs the air surrounding the driver to produce acoustic vibrations (sound waves).

There are basically three types of drivers used in the design of high fidelity speakers (tweeters, midrange and bass drivers), each is engineered to reproduce a specific frequency range. Although there are full-range drivers, because of performance limitations inherent in their design, they are generally not used for high fidelity sound applications. Band specific drivers offer better efficiency than wide band drivers or full-range drivers because their power is concentrated within a narrow frequency range. By using two or more band specific drivers in the design of a speaker, linear performance characteristics can be obtained.

Bullfrog DF-112 (stand), DT-115 (L), DT-215 (R)

Tweeters

Tweeters are used to reproduce the upper end of the audio spectrum. To reproduce audio frequencies of up to 20,000 Hz., tweeter diaphragms are generally made of lightweight but rigid materials such as plastic or metal foil. In addition, tweeter

diaphragms, unlike midrange drivers and woofers, have small surface areas to help reduce the electromechanical energy required to vibrate them at high frequencies.

For optimum performance, tweeter diaphragms must maintain uniform shape while in operation. Distortions or irregularities in a diaphragm's form during operation can help contribute to high frequency coloration and loss in overall fidelity.

Equally critical to a tweeter's performance is its pattern of dispersion—the way in which sound radiates from the driver. Since high frequency sound waves are more unidirectional than low frequency bass signals, placement of tweeters in a speaker enclosure plays a key role in determining the speaker's overall performance, particularly in the high end.

Celestion SR1 MK2

Midrange

Midrange drivers reproduce the frequency range that lies between the upper bass and lower high end frequencies, typically 350 Hz to 5,000 Hz. This range includes a major portion of the audio frequencies produced by horn, string and keyboard instruments, as well as vocals. For this reason, the design and selection of midrange drivers play a very large role in shaping the total performance of a speaker system.

The middle frequencies reproduced by midrange drivers create presence in music. Presence is the sensation or feeling of a live performance experienced by the listener when listening to recorded music. Like tweeters, the placement of midrange drivers in the enclosure is critical to the overall performance of the speaker, especially with regard to stereo imaging.

As with tweeters, the dispersion pattern of a midrange driver will greatly influence the overall performance of the speaker system, especially with reference to stereo imaging. Since a major portion of the program material is reproduced by the midrange driver, this will shape the left and right positioning of musical elements heard by the listener.

Bass

Bass drivers reproduce the low frequency range, typically from 20 Hz to 350 Hz or more. Audio frequencies in this range exhibit omnidirectional characteristics so that placement of a bass driver in an enclosure will not have a critical influence on stereo imaging.

To resonant the large volumes of air required to reproduce these frequencies, bass drivers use large diaphragms and heavy voice coil magnets. As you would expect, the power requirements of bass drivers exceed those of midrange drivers and tweeters. In an effort to help improve bass driver efficiency and frequency response, manufacturers have experimented with polymers, titanium and aluminum as an alternative to paper diaphragms. The primary design goal of each manufacturer is to produce a diaphragm with greater rigidity and less weight than paper.

The performance demands placed on a bass driver when reproducing digitally recorded material are quite different from those of conventional analog recordings. Digital music's fast attack time and high dynamic characteristics make lightweight and rigid bass driver diaphragms a must for more accurate bass reproduction.

Cerwin-Vega! V-15B

The Crossover

As was previously mentioned, there are basically three types of speaker drivers, each designed to reproduce a specific

Community CSX57-S2

range of audio frequencies. In the design of a speaker system featuring multiple drivers, it is necessary that each driver receives only those frequencies that it can accurately reproduce. The device used to segregate the audio signal into the desired frequency bands is called a Crossover Network.

Crossovers are designed to block or permit the passage of specific audio frequencies. Low-pass crossovers block high frequencies, a high-pass crossovers block low frequencies and band-pass crossovers permit the passage of frequencies within a specific bandwidth.

Electro-Voice SR1 MK2

Capacitors and chokes (often referred to as coils) are the semiconductor components commonly used to block or pass audio frequencies in a crossover. Capacitors are used to pass high frequencies and block low frequencies, making it a high-pass filter. Chokes are used to block high frequencies and pass low frequencies so they are usually called low-pass filters.

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Gemini MB-590

The contribution made by a crossover to speaker's performance is enormous. For this reason the design and engineering effort that goes into the development of a multi-driver crossover network can make or break a speaker.

The Enclosure

Speaker systems are generally described by the type of enclosure used in its design. For example, there are infinite baffle, tuned port, bass reflex, horn loaded, folded horn, passive radiators and air suspension enclosures to name but a few. Each enclosure is designed to optimize the low-frequency output performance of the bass driver.

Klipsch KP-2000C

While much time and effort has been devoted to improving bass response, there are other factors in the design of a speaker enclosure that must also be considered, these include cabinet resonance and dispersion. An explanation of each follows:

Cabinet Resonance

All speaker enclosures, no matter how well designed, resonate to some degree. The principle goal in speaker enclosure design is to keep cabinet resonance to a minimum, well below audible frequencies. In this way, cabinet resonance will not interact with the speaker's transmissions and result in sound coloration. To keep cabinet resonance at a minimum, dense plywood or particle board is commonly used to build speaker enclosures. More recently, a number of innovative speaker enclosures have been constructed of high-impact polypropylene structural foam. It provides a stiff and extremely durable enclosure.

Dispersion

Dispersion is the path of travel that sound takes as it exits a speaker. Ideally, sound should radiate from a speaker evenly and at wide angles to ensure good stereo imaging and accurate high frequency reproduction. Ideally, the tweeter, midrange bass driver components should all be aligned on the same vertical plane and in close proximity for accurate time alignment and clearer definition. Since the

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upper frequencies convey much of the psychoacoustic stereo information heard by the listener, it is important that the listener have clear access to these frequencies. While speaker placement in a listening area plays a decisive role in defining stereo imaging characteristics, *driver performance and enclosure design* are of key importance in this regard. Obviously this is more practical in permanent sound installations where speaker placement can be planned and designed to room and listening specifications. In mobile applications, DJs should strive to create and stereo sound field by placing the left and right channel speaker cabinets so that each provides the widest coverage possible over the intended listening area.

Efficiency

Expressed in dBs, efficiency is the measure of a speaker's ability to produce optimum sound pressure levels with minimal electrical input. This rating is the sound pressure level measured directly in front of the speaker (on axis) at 1 meter with a 1 watt full spectrum, fixed amplitude input signal (pink noise). The higher the dB rating, the more efficient the speaker. High efficiency is especially desirable trait in a speaker as it reduces the power demands on an amplifier required to produce a given sound pressure level. A speaker that is 3dB more efficient than another model requires half the output power needed to produce equal sound pressure levels.

SoundTech B5

Self-Amplified Speaker Systems

Advances in power output transistor and chip technology have found their way into the design of self-amplified speaker systems. Compact, low-heat switching amplifiers have been incorporated into the enclosure designs of several speakers on the market today. These lightweight amplifiers eliminate the need for bulky, heat-generating power amplifiers. A word of caution with purchasing self-amplified speakers, make certain the speaker can also be driven by an external power amplified in the event internal one fails. In additional, while most self-amplified speaker boast claims of rugged design, they are not indestructible. Look for obvious indications of sturdy design such as heavy-duty input connectors, molded in carrying handles and a generous service warranty.

Getting to the bottom line

After all is said and done, speakers are your final link with perfection. A perfect mix equalized with the perfect equalizer, amplified by a perfect amplifier, played through perfect hook-up cables can be destroyed by imperfect speakers. Of course we live in a imperfect world but that's no excuse for buying imperfect speakers. Do yourself a favor, buy with quality in mind. Yes it costs more but your reputation can't afford the luxury of mediocre sound quality.

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SPEAKER CABLE RESISTANCE AND POWER LOSS

If your Summer plans include doing outdoor functions and block parties, you will probably be faced with long cable runs. Since wire resistance increases with cable length, the resulting amplifier loss can be quite substantial if you're looking at long cable runs. The following table will help you in determining what your power requirements will be with respect to your speaker impedance and cabling runs.

AWG	8 ohm % power/dB loss		4 ohms % power/dB loss		2 ohms % power/dB loss	
20-foot Cable Runs						
22	85.3	-0.69	73.7	-1.33	56.5	-2.48
20	90.3	-0.44	81.9	-0.87	68.3	-1.66
18	93.8	-0.28	88.2	-0.55	78.3	-1.06
16	96.0	-0.18	92.3	-0.35	85.4	-0.68
14	97.4	-0.11	95.0	-0.22	90.4	-0.44
12	98.4	-0.07	96.9	-0.14	93.9	-0.27
10	99.0	-0.04	98.0	-0.09	96.1	-0.17
50-foot Cable Runs						
20	78.1	-1.07	62.7	-2.02	43.0	-3.67
18	85.5	-0.68	74.0	-1.31	57.0	-2.44
16	90.5	-0.43	82.3	-0.85	68.9	-1.62
14	93.8	-0.28	88.2	-0.55	78.3	-1.06
12	96.1	-0.17	92.5	-0.34	85.7	-0.67
10	97.5	-0.11	95.2	-0.21	90.7	-0.42
8	98.5	-0.06	97.1	-0.13	94.3	-0.26
100-foot Cable Runs						
18	74.0	-1.31	57.0	-2.44	36.7	-4.35
16	82.3	-0.85	68.9	-1.62	50.3	-2.98
14	88.2	-0.55	78.3	-1.06	63.0	-2.01
12	92.5	-0.34	85.7	-0.67	74.3	-1.29
10	95.2	-0.21	90.7	-0.42	82.6	-0.83
8	97.1	-0.13	94.3	-0.26	89.0	-0.51
6	98.0	-0.09	96.1	-0.17	92.4	-0.34

SPEAKER SPECIFICATIONS

Manufacturer	Model	Type	Freq. Range (±3dB)	RMS/Peak Handling	Dispersion (Hor./Vert.)	Efficiency	Size*/ Weight	Price
Ballfrog	DT215	3-way Fullrange	40 - 15kHz	250/1000W	90°/50°	102dB	48"x19"x19" 110 lbs	$679
Community	CSX35-S2	2-way Fullrange	60 - 15kHz	150/375W	90°/60°	99.5dB	23.75"x17.25"x13.5" 48 lbs.	N/A
Community	CSX40-S2	Sub	40 - 150Hz	250/600W	Omni	99dB	18"x33.5"x18" 82 lbs.	N/A
Cerwin-Vega	B36A	Sub Fullrange	40-400Hz	300W	Omni	N/A	36"x24"x24.4" 123 lbs	$800
Electro-Voice	SB120	Sub	50 - 500Hz	300/1,200W	65°/65°	94.5dB	23.1"x16.9"x12.3" 32.2 lbs	$620
Gemini	MB-650	7-way Fullrange	28 - 20kHz	300W	N/A	103dB	33"x24"x16" 61 lbs	$459
Klipsch	KP-2000-C	2-way Fullrange	65 - 15.5kHz	175/700W	60°/40°	97 dB	22"x16-1/8"x13-1/2" 38 lbs.	$309
SoundTech	B5	2-way Fullrange	45 - 20kHz	160W	N/A	100dB	27.75"x19.75"x17.12" 44 lbs	N/A

*Height/Width/Depth

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PROFILE

Have Kazoo...Will Travel

Veteran show biz musician takes a new spin

By Michael Erb

There have been many famous Captains over the years: Captain James T. Kirk, Captain Kangaroo, Captain Hook, Captain & Tenille, and Captain Kazoo. Wait a minute... Captain Kazoo?

Howard Capp was a teenager working as an usher at the Paramount Theatre in New York City in 1944. He dreamed of playing in a Big Band like those featured at the Paramount and would often play his kazoo backstage along with the Big Bands that were performing on stage. During one of his kazoo sessions, the legendary drummer Buddy Rich was backstage preparing for a performance. He'd broken his arm and was sporting a cast. Rich came up behind Capp and asked who he was and what he was doing. Capp was startled and just blurted out that he was "Ca ca cap n a Ka ka zoo." To which Rich replied, "OK Captain Kazoo, now do something useful and help me find something to scratch under this cast." The nickname Captain Kazoo stuck, at least temporarily.

After his stint at the Paramount Theatre, Capp joined the Air Force, losing his nickname, but not his love for music. As a self-taught musician, he found himself playing in numerous service club bands and DJ'ing several radio shows. Following his discharge from the service, he formed a rock group called "The Captives" and toured throughout the western states, frequently appearing on TV dance parties and radio shows. It was sometime during this period that Capp added comedy to his music act and was discovered by a well-known promoter of the time.

Over the intervening years Capp found himself getting into a myriad of different jobs, many connected to the music and performing arts industries. He worked as a technical director for the San Francisco Mime Troupe along with Bill Graham. He was a manager for Linda LaFlamme (of the group "It's a Beautiful Day") and produced literally hundreds of concerts and TV shows featuring such talent as Bonnie Raitt, Bo Diddley and Tom Waits. Then in 1976, he began to dabble with electronic computer music which later set the stage for the music format known as New Age.

Unfortunately, all the years of playing guitar and keyboards took its toll on Capp and he developed Carpal Tunnel syndrome and had to be fitted with wrist braces. In 1990, he reluctantly decided it was time to retire, but only temporarily. An interesting set of circumstances and the discovery of a unique electronic instrument called The Vocalizer made Capp reconsider his retirement. The Vocalizer is a unique electronic instrument that is likened to a Kazoo. It is a voice-activated synthesizer that transforms the sound of your voice (humming) into the sounds of any number of different musical instruments. With the discovery of this instrument, Captain Kazoo was reborn. All he needed was the stage. Capp had attended several wedding receptions where, he thought, the DJ's performances were abysmal. He decided to enter the DJ business himself. "What drove me into this business is seeing DJs who I knew were being paid hundreds of dollars, who had no interest in what was going on."

Capp quickly assembled a sound system featuring a who's who of equipment with names like Crown, Denon, Tascam, Shure, and Ultimate. For the sizzle part of the presentation he added lighting and props. Capp uses every trick in the book to insure his guests are entertained. With great enthusiasm he says, "When you walk into my venue you're going to say, 'Hey!, there is a show going on here.' I present a real show including comedy and MC work. I have a full-size cardboard cutout of a Wurlitzer jukebox that is all lit up. I bring hoola hoops, inflatable instruments, limbo bars, flashing lights... I get out on the floor and I get people up on stage."

Exactly how does he get people involved? Among other things, he'll have amateur shows, trivia contests, and dance contests. It is Capp's opinion that in every group of people, there are a certain number of exhibitionists — a bunch of people who have talent but simply need a little prodding to come out of their shell. Capp says, "I bring people up on stage and use techniques to enable the people to do things they might not normally do unless they were all alone in their bathroom." After a hearty laugh he continues, "We all go to parties and know we are the person who has to keep the party rolling. We are just like the producer at a concert who is running around backstage saying who's on next, make sure the lighting is right, etc. etc. All the people at the party become players in my production. I use a lot of life-size cardboard cutouts of famous people. One thing I'll do is put a figure next to a dry erase marker board. On the marker board, I'll draw a cartoon dialog balloon in which guests can write comments that appear to be coming out of the mouth of the cardboard figure. It becomes another thing for the people to do."

Capp, now 63, brings his 50 years of entertainment experience with him to every show he produces. "I'm basically in the business of putting on a great party. The more gimmicks you have, along with good solid music, the more fun you can have. People like to

have a good time so the more toys you can give them to play with, the more fun they have. A toy is like a mask and a mask gives people the license to be different than who they are." As a professional entertainer, he takes his stage presence very seriously as well. "I don't eat when I'm on stage and I only drink ice water. I'm always on stage, I never take breaks and I play that group of people the way you would conduct an orchestra. It's a fun thing and I have a hell of a good time."

Captain Kazoo lives in the San Jose region of California. From San Francisco to Los Angeles there is very little "dead air" as he calls it. It is a densely populated area with few gaps. As you might imagine, the number of DJs competing in this area for business is quite high. In fact, just the San Jose yellow pages has 72 DJ companies listed. When you consider that many DJs don't advertise in the yellow pages and add that to the DJs in neighboring cities, you begin to understand how crowded the field is. But Capp finds the yellow pages an important place to advertise and, in spite of the fact that his ad is a simple bold listing amongst all the huge display ads, he gets business from it. Capp also advertises in several publications geared to the senior population.

As our interview was winding up, I had one more question. I was really curious who helped him set up his equipment. His answer surprised me. "I do everything myself. I've got it down to a science. It gets back to experience. I've been setting up stages for years, setting up everything from big rock concerts right down to little single acts. There are a lot of tricks of the trade that would take me practically another life time for me to tell people how to get this stuff all done with a minimum amount of time and effort. It's like a person who is in the moving business. When you go try to move your sofa, you end up huffing and puffing and the moving man comes in and all of a sudden it's in the truck."

You might think with Capp's experience and extensive use of props and effects his rates would be quite high but, you'd be quite mistaken. Capp's rates are surprisingly reasonable, even inexpensive. And he never charges a fee for all the shows he does for non-profit senior groups. He is also quick to point out that, though his rates are reasonable, he rarely gets paid what he charges (he usually gets paid more!) Capp's philosophy is really quite simple, "I like to treat people the way I like people to treat me." Good advice for anyone in the entertainment business.

Good things happen after Mobile Beat profile!

Queen City widens network, contact base

Since appearing as a profile in *Mobile Beat's* February/March '95 issue, several positive things have come to pass for Manchester, New Hampshire's Queen City Sound. Several DJs across the country have begun networking with Queen City owner Bob Bullard. One of the most notable contacts came from Elite Entertainment, in Stockton, California. As a result of exchanging marketing ideas, Bullard says they have upgraded their promotional material and have begun production of a promotional video similar to one used by Elite. Bullard reports it has been a learning experience to discover, though 3,000 miles apart, how similar Elite's and his business practices are and the similar painstaking measures taken to please customers.

In addition, Queen City has been recognized by Electro-Voice — a manufacturer of pro audio equipment — for dedication and loyalty to their product. They are featuring Queen City Sound in their spring newsletter, a publication which is distributed nationwide.

Possibly the most significant and lucrative result of being featured in *Mobile Beat* has come from the local function halls and business associates. Queen City put together an impressive promotional kit containing reprints of the *Mobile Beat* profile, along with a brochure, business card, etc. Kits were mailed to those already familiar with them and some who were not. Bullard says the response has been overwhelming. They are now getting more qualified referrals from function halls than ever before.

As a result, the company is being solicited for sound and lighting production work, and booking celebrity-hosted events with attendance of over 3,000 people.

Bullard adds that he truly believes the exposure received from being featured in *Mobile Beat* has added to Queen City's credibility as a professional entertainment company, helping them to become a leader in the industry.

To be featured as a Mobile Beat ProFile, send a few good photos along with a brief letter describing what makes your service unique to: Mobile Beat ProFiles, P.O. Box 309, East Rochester, NY 14445.

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by Reneé Lassial

Jeff Borne, owner of Impulse Entertainment

Two giant video screens flash scenes from the room, where a throng of people are dancing, singing and having a great time. Multiple, twisted light towers beam with effects that rebound and dance amongst the crowd. A spectrum of reflected light ricochets off the rising fog and wraps around the dancers. The room is an explosion of color, light, laughter and music. Sound like fun? Sounds like a party to me! I guess that's why Jeff Borne, owner of Impulse Entertainment, says they're the "Party Pros."

Impulse Entertainment, located in Metairie, Louisiana, proudly declares (on their colorful, tri-fold brochure) to be the "Largest DJ/KJ company in the south, serving Dallas to Orlando" with "over 10 years proven results," and are "100 percent laser audio." Borne first got into spinning when he decided he "wanted to buy a really cool stereo system" while in high school, but needed a way to pay for it. He started off with a few items and offering his services to his high school and local parties. The more jobs he got, the more equipment he bought. Impulse Entertainment was established in 1983.

Now Borne has an average of nine DJs working for him on a subcontract basis. Though most of his entourage resides in Louisiana, many of them travel hundreds of miles to do a job. If they get a job in Florida or Texas they just pack up the company cargo van and go! Since most of their shows include large video screens, they also rent large-capacity vehicles, if need be. Their largest show includes three big screens and takes three people about two hours to set up. Borne says they generally only do large events, but offer a variety of music video and karaoke parties designed to suit any budget.

Taking karaoke to a new level, Impulse includes a DJ, master of ceremonies, musical props, and sound, light and video, to create top-rate packages for their clients. The *Karaoke Party* is the first level of fun and includes an average size sound system, karaoke videos and CDs, and a laser disc player. Color songlists and a video monitor are also part of the package and stage lighting is used to add to the mood. The next step up is the *Karaoke Show I*. It includes all the above plus another laser disc player, a larger sound system, a high-tech light show, fun props, and an optional fogger. If you want to go all out you can ask for the "larger than life" *Karaoke Show II*, which features everything Show I has plus videos on a giant 8' to 12' rear projection video screen, a roving-eye camera, MTV-style music videos on LD, a video DJ and party pro MC, and the option to record karaoke singers on videotape. Impulse bases all their party package shows on a three-hour performance rate. If that's not grand enough to satisfy your client's needs, even larger systems with up to three giant screens, huge sound systems and lighting/laser packages are available!

For prospective clients looking for lights, cameras, and action, Impulse offers the *Club Impulse Music Video Show*. Two giant screens project you into the future with music videos and 3D virtual reality computer-animated clips. The guests become the stars when the cameraman catches them live on video. If that doesn't catch the client's eye, the spectacular lighting effects will!

Requested Karaoke Songs

Impulse's Top 10

1. Love Shack
2. Summer Lovin'
3. Locomotion
4. Like A Virgin
5. Old Time Rock & Roll
6. Sweet Home Alabama
7. Funky Cold Medina
8. Bust A Move
9. Hey Jude
10. Twist & Shout

Equipment List

Here's a sampling of the Club Impulse Music Video Dance Party:

Audio:
4 JBL 18" 3-way speakers
4 JBL 18" dual subs
2 QSC MX1500A
2 QSC MX2000A
1 Furman power conditioner
1 Rane AC22 crossover
1 Rane ME60
1 Denon DN2000F
1 Ramsa WA-101 pro mixer

Lighting & effects:
3 custom 11' twisted chrome light towers
8 High End Systems [illegible]
3 High End Systems [illegible] simulators
1 High End Systems [illegible] controller
1 High End Systems [illegible] controller
8 High End Systems dataflash high power strobes
1 High End Systems dataflash controller
2 High End Systems F-100 super smoke generator
2 Le Maitre LSX low smoke converters
1 power distribution system
An assortment of ADJ special effect lights

Video:
Up to 3 giant video screens
3 Barco VSTAR5 3-gun projectors
1 RDL video amplifier
1 Videonics video mixer
3 Pioneer laser disc players
2 Sony Hi-Fi VCRs
All music videos are on a 12" LD format
Plus: An assortment of Pro Cases & Racks

With Chroma Key Music Videos, a complete LD song video recording system records up to five video tapes at once. Impulse provides two large video monitors so the audience can watch the videos being created while a video monitor on stage allows the singer to read lyrics. While standing on stage in front of a blue screen back drop, the singer's image is superimposed over background images. Taking the party one step further is the *Music Video Dance Party* where clients can customize a party with various themes like a "Video Sock Hop" or a "Disco Fever Party." The dance party comes complete with a giant 10-foot video screen.

Whatever level of fun their clients are looking for, Impulse Entertainment has found the answer to every DJ's question, "How do I keep them entertained?" Let them entertain themselves!

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- Start Me Up
- Light My Fire
- Hungry Heart
- Jumping Jack Flash
- Love Me Two Times
- Glory Days
- Wild Horses
- Crystal Ship
- My Hometown
- It's Only Rock N' Roll
- Ruby Tuesday

UK KARAOKE

Bruce, Mick & Jim #3102
- Born To Run
- Honky Tonk Women
- Hello...I Love You
- Pink Cadillac
- Angie
- Touch Me
- I'm Goin' Down
- Beast of Burden
- 20th Century Fox
- Brilliant Disguise
- Paint It Black
- Fool To Cry

UK KARAOKE

Bruce, Mick & Jim #3103
- Born In The USA
- (I Can't Get No) Satisfaction
- Riders On The Storm
- Cover Me
- Miss You
- Roadhouse Blues
- Badlands
- Brown Sugar
- Love Her Madly
- I'm On Fire
- Get Off My Cloud
- Tumbling Dice

UK KARAOKE

The Best Of Seger #3121
- Turn The Page
- Night Moves
- Mainstreet
- Still The Same
- Against The Wind
- Hollywood Nights
- You'll Accomp'ny Me
- Fire Lake
- Till It Shines
- The Famous Final Scene
- Betty Lou's Gettin' Out Tonight
- Good For Me

UK KARAOKE

The Best Of Cougar #3126
- Pink Houses
- Cherry Bomb
- Hurt So Good
- R.O.C.K. In The U.S.A.
- Jack and Diane
- Crumblin' Down
- Authority Song
- Hand To Hold On To
- Paper In Fire
- Lonely Ol' Night
- Small Town
- I Need A Lover

UK KARAOKE

Gloria & Mariah #3111
- Words Get In The Way
- Vision Of Love
- Anything For You
- Emotions
- Coming Out Of The Dark
- I Don't Wanna Cry
- 1-2-3
- Someday
- Bad Boy
- So Blessed
- Can't Stay Away From You
- All In Your Mind

UK KARAOKE

Gloria & Mariah #3112
- Conga
- Love Takes Time
- Don't Wanna Lose You
- Can't Let Go
- Rhythm Is Gonna Get You
- Make It Happen
- Here We Are
- Anytime You Need A Friend
- Get On Your Feet
- Hero
- Cuts Both Ways
- All I Want For Christmas Is You

UK KARAOKE

Classic Rock Greats!
- Walk On The Wild Side
- Key Largo
- No Matter What
- Hot Rod Lincoln
- Doctor My Eyes
- Kokomo
- All Right Now
- Don't Dream It's Over
- I Drink Alone
- Tender Years
- 867-5309/Jenny
- Tuff Enuff
- Carefree Highway
- Come Dancing
- True
- Rock Me Gently

MEGAHITS

Classic Dance Greats!
- Party Train
- Always Something There To Remind Me
- YMCA
- She Blinded Me With Science
- Funky Town
- Disco Nights
- She's A Bad Mama Jama
- Born To Be Alive
- Just Got Paid
- It Takes Two
- Forget Me Nots
- Let's Groove
- Take Your Time (Do It Right)
- Lovergirl
- Physical Attraction
- Fascinated

MEGAHITS

Rock & Roll Greats '68-72
- These Eyes
- One Tin Soldier
- Worst That Could Happen
- If You Could Read My Mind
- Nobody But Me
- Ride Captain Ride
- City Of New Orleans
- More Today Than Yesterday
- Gimme Gimme Good Lovin'
- Sunshine
- Nice To Be With You
- Green-Eyed Lady
- Sweet City Woman
- Dancing In The Moonlight
- Never Ending Song Of Love
- Beautiful Sunday

MEGAHITS

Mega Standards, Vol. 1
- Chances Are
- Moonlight Serenade
- Goodnight My Love
- Making Memories
- The Twelfth of Never
- Old Cape Cod
- Cab Driver
- Spanish Eyes
- Little Green Apples
- It's Not For Me To Say
- The Last Waltz
- I Love You Truly
- My Heart Cries For You
- Don't Fence Me In
- Puttin' On The Ritz
- Till Then

MEGAHITS

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The Scoop

Color At Your Command

by Robert Lindquist

The room is a buzz. Guests chat at the bar and tables. In the back ground, David Benoit plays through your system, masking the clinks and clanks of bustling buspeople clearing tables and getting ready for the rest of the reception.

The bride approaches you, smiles and says "We're ready." Quickly, you fade out of Benoit and prepare for the bridal dance. The lights dim. You begin, "Ladies and Gentlemen... (the room is quite)... at this time, it is my pleasure to introduce to you, for their first dance together as husband and wife, Mr. and Mrs. Could B. Anyone!" You start "their song" and just as the couple reaches the center of the dance floor, you hit the switch. Instantly, a rich, deep red beam focuses on the couple. The key changes and you switch from vibrant red to an electric blue. The room responds with riotous applause. This is going to be a great night.

Wow, what a light!

There are many ways to light a wedding, but if you really want to do it with class, only certain intelligent and semi-intelligent lighting systems can give you the "wow" factor you are looking for. One such system is the Robocolor II from Martin/Tracoman. Each RoboColor II head is a high performance, intelligent, focusable spotlight capable of producing eleven dichroic colors plus white and black out. It can also create a strobe effect with a high-speed shutter.

A RoboColor II **system** consists of three different types of components: the RoboColor II color-changing spotlights, power pack/servos, and the controller which drives the spotlights. We tested the system using eight of the RoboColor II color-changers with a Martin 2501 controller. Four units were mounted on each of two T-bars and then positioned to the left and right of our equipment table. One power pack/servo was required for each four heads. A four-spot system could also have been used, with the tri-pod set behind the DJ table, or to either side, depending on the room.

Spin, park and strobe

What impressed us most was the intensity and richness of the beams. The dichroic filters, with the 250-watt/120V ENH lamps, projected tight cones of deep shades of red, blue, yellow, orange, purple and green. Color changes are quick and smooth. The strobe effect, while lacking the sharp on/off cycle of an actual strobe light, was an acceptable substitute.

Where does all that color come from? Inside each aluminum color-changer head is a wheel with 12 small holes around the outer rim. Each hole is covered with a different colored dichroic filter. As a color is selected, the wheel spins to the proper filter and stops. Add to this Martin's typical high-quality optics and focusability and the effect on the dancefloor is terrific.

Control options

Given the uniqueness and high quality of the RoboColor II color-changers, we were a bit under-whelmed by the 2501 controller. While it's proven to be a capable device for most lighting control applications, we would prefer something more user-friendly for mobile use. It required far too much setup "tweaking" before it would run the system properly. Apparently, the 2501 controller was not actually designed for the RoboColor II heads. It has only five color-select buttons. To access all eleven of the RoboColor II's colors requires using the buttons in various combinations. However, nowhere in the literature were we able to find out exactly what these combinations were.

According to Tracoman, Martin's 2308 eight-channel controller ($1,395) offers far greater control and programmability with this system. A new 16-channel controller for these, and other Martin products, will also be available soon. A simple controller with a dedicated push-button for each color and effect, with the ability to select preset combinations, such as just blue and red or blue and green, would be "the nuts."

Upwardly mobile

The RoboColor II has definite mobile possibilities. It has more colors and power than the popular RoboColor mobile, but lacks the case and ease of setup. While it has the potential to add a real theatrical dynamic to mobile events, it needs a controller designed around the needs of mobiles. Then the RoboColor II system will find itself at some of the classiest mobile shows around. Suggested retail price of the RoboColor II heads is $490 each, the 2501 controller lists for $425, but we recommend the 2308 or waiting for the forthcoming 16-channel unit if you want to get the most out of the system. For more information, contact Martin/Tracoman, 3015 Greene Street, Hollywood, Fla. 33020; (305) 927-3005.

Getting The Crowd To Croon

It's all in your approach

By Bob Glazier

I recall my first boss telling me the most important thing to remember in business was approach. I remembered it while I was in sales and it's always foremost in my mind when presenting Karaoke.

If you've been working a gig at a bar for a couple of years your approach is probably rather casual. Heck, if they didn't like your style you wouldn't still be there! But if you're just starting out at a club with a new show you may want to feel out the crowd (assuming there is one) and find out as fast as you can what type of approach works best. Starting a new club gig is always hard. But it is getting progressively easier as more people learn what Karaoke is.

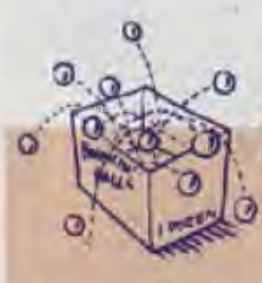
Spreading the word

When you're negotiating with management, decide what each of you are going to do to get the word out. If you've got a mailing list use it! Discuss with management about getting flyers, posters, advertising, promos, etc. Let everyone know when and where it is happening. There are many local Karaoke newspapers springing up around the country... use them to spread the word you're in town.

My experience is that Karaoke takes from four to eight weeks to really start to kick in. Be upfront. Let management know that it may take some time to draw a crowd. The more you both work together creating some energy, the quicker it will all come together.

Watch your P's & Q's

Be aware of your surroundings. If you're in a club without any kids you are free to say and sing whatever you want, within reason. But if you're in a place with kids around you may want to have a "family hour" (no "Rodeo Song" until after 10 p.m.) until the kids are gone. If the restaurant is actually a "Family Restaurant" (a pizza joint kind of place) self-censor your show. Our company does local fairs every summer and the kids really slam us with requests. It is too costly to actually edit our songbook so we have to be aware of the particular songs we feel are unsuitable for youngsters.



Sing-Along Essentials

Karaoke is NOT about you entertaining them... it's about them entertaining themselves

The kids aren't stupid and some get upset if we refuse a request; but we either try to explain our situation logically or, if that doesn't work, we fib and tell them that the disc is broken or missing. We do this in the hopes of gaining a better rapport with the parents... who are paying for the private parties. It also gives our company a positive look in the community.

Don't get caught lowering yourself to the level of your audience. If you've got a rowdy, down and dirty crowd don't use bad language just because they are. In fact, discourage the use of bad language over the mic by anyone; it leaves a bad taste in everyone's mouth. Your approach to the crowd should come across as a friend who's there to facilitate their good time. Joke with them. Give them a wise crack now and then; but do it in a way that doesn't hurt anyone. Have fun with your audience. I tell all my employees that the easiest way to do this job is to try to have more fun than the audience. Laughter is contagious. I've never seen it fail!

How to properly introduce Karaoke

Getting back to that first night at a new location with ten people in the audience and none of them singing — what do you do? My suggestion is pack up your stuff and get the heck out (just kidding!). Explain what Karaoke is all about. Get them looking through the songbooks and help them find a song to sing. Suggest a few songs you know to be fairly easy ones to do. Be prepared to sing yourself to show how easy it is. Even go as far as to sing poorly if you think it will be less intimidating to the crowd. Have two or three songs ready and in between each song explain to the audience that Karaoke is NOT about you entertaining them... it's about them entertaining themselves. If that doesn't work, tell them if they don't sing you'll be forced to sing the "Brady Bunch Theme" over and over again until somebody gives you a request.

Another approach is to simply let some songs play by themselves. While these are playing, talk to the few people you've got and work them. Let them know how easy it is, how much fun it is, lie if you have to, just get them on that stage. Karaoke is a great ice breaker. Unfortunately, in the beginning you may be the only one willing to break the ice. Figure out ways of talking to the audience that make you feel comfortable. The old story about how animals can smell fear holds true for most audiences. Get up there and do a quick intro. Sing a song. Get the audience involved and start rockin'. Never give up. You're the captain; so if the ship goes down, plan on going down with it!

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That Old Black Magic Duke of Earl Get A Job Moody Blue Sexual Healing Woolly Bully Proud Mary

New Attitude Girl's Night Out Camptown Races All My Lovin' Trying to Love Two Women King of the Road It's So Easy Tell It Like It Is

Sunfly comes abroad with Sunfly USA Country Classics

Newly formed to focus on the American Karaoke music market, Sunfly USA, Inc., has announced the first in a library of compilations. Sunfly USA Country Classics Vol. 1, available on CD+G, brings you today's hottest country hits such as *I Can Love You Like That, Little Miss Honky Tonk, Bubba Hyde*, and *Keeper Of The Stars*; carefully blended with some of your favorites from yesterday such as *Break It To Me Gently, The Sweetest Thing*, and*Would You Lay With Me In A Field Of Stone?*, a Tanya Tucker favorite.

Jim Dalia, of Karaoke Entertainment International Group and U.S. distributor for Sunfly, claims "The quality is second to none in the industry" and invites KJs to take the Sunfly challenge! Compare any track from the Sunfly CD+G Country Classics Vol. 1 to the same track from another manufacturer's label and ask yourself, what is the difference? For more information, call 1-800-972-2736.

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Card carrying KJs

Synthesized music from a credit card-sized cartridge may be the wave of the future!

Clarion Sales Corporation has introduced the Party Jockey Synthe Karaoke machine, offering a large variety of music loaded on a credit card-sized cartridge. Each music cartridge has up to 400 pop, rock, country, seasonal, ethnic, oldies, R&B and religious songs.

According to Mark Lamm, national sales manager for Clarion's Karaoke Division, "This new technology allows karaoke enthusiasts tremendous ease-of-operation. Never again will you have to lug around huge cases of laser discs or CDGs plus heavy hardware." With the Party Jockey player, both music and playing equipment weigh in at a slight 29 lbs. and can be carried conveniently from party to party or from a rental store to party location.

The Party Jockey unit is 24 inches high, 18 inches wide and includes no moving parts. It has an +/- 8 step key and tempo control, two mic inputs and a built-in digital 16-bit reverb processor. Also included is a headphone jack, preamp and video outputs/inputs and a full function remote control for instantaneous song access. In other words, no more searching and fumbling with software changes.

"The synthe technology is truly the wave of the future," said Lamm. "Since the growth of its popularity in the music industry, it is now being used in a wide variety of musical applications. With the Party Jockey player, songs sound like 'live' performances with digital sound quality just like that produced by today's top recording stars."

The Party Jockey cartridge has ROM (read only memory) chips that transmit information to the Party Jockey sound module. The sound module then duplicates the sounds of sampled musical instruments, which in turn produces music.

The Party Jockey video capabilities have two main features. The first is an on-line menu which lists main functions such as the song list and game selection. The second is the use of sweeping lyrics which make it easier for the singer to follow the melody. Viewers can select from 120 full-color, still photos for backgrounds on the video monitor. For more information contact: Clarion, 661 West Redondo Beach Blvd. Gardenia, CA. 90247 (310) 327-9100.

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Dang Me	2
Statue Of A Fool	3
Tulsa Time	4
The Race Is On	5
Emotions	6
Jukebox On My Mind	7
IOU	8
Ring On Her Finger	9
Almost Like A Song	10
Friday Night Blues	11
Act Naturally	12
Hello Walls	13
Have I Got A Deal For You	14
I Will Always Love You	15

CD NS 0015

Heartaches By The Number	1
Cathy's Clown	2
Busted	3
Black Velvet	4
You Don't Know Me	5
Mama Tried	6
Wedding Bells	7
Is Anybody Going To San Antone	8
Texas When I Die	9
Walk Softly On This Heart Of Mine	10
Old Flame	11
Son Of A Preacher Man	12
Mountain Dew	13
Gonna Have A Party	14
Yellow Roses	15

CD NS 0016

Okie From Muskogee	1
Working Man Blues	2
Green Green Grass Of Home	3
I've Got A Tiger By The Tail	4
I'm A Ramblin' Man	5
Only You	6
Somebody Should Leave	7
Don't You Ever Get Tired Of Hurting Me	8
He Walked On Water	9
Next To You Next To Me	10
Maybe It Was Memphis	11
Welcome To My World	12
Chug A Lug	13
Walk The Way The Wind Blows	14
All Of Me	15

CD NS 0017

I Can Love You Like That	1
Which Bridge To Cross	2
The Heart Is A Lonely Hunter	3
Refried Dreams	4
Down In Flames	5
You Don't Even Know Who I Am	6
Bubba Hyde	7
Standing On The Edge Of Goodbye	8
When You Say Nothing At All	9
Song For The Life	10
The Box	11
Between The Two Of Them	12
So Help Me Girl	13
Little Miss Honky Tonk	14
I Was Blown Away	15

St★rDisc

CD+G

CD SD 0012

The Heart Is A Lonely Hunter	1
This Woman And This Man	2
Thinkin' About You	3
Little Miss Honky Tonk	4
I Was Blown Away	5
Give Me One More Shot	6
Refried Dreams	7
So Help Me Girl	8
The Keeper Of The Stars	9
Looking For The Light	10
Where I Used To Have A Heart	11
Sea Of Cowboy Hats	12
Bad Dog No Biscuit	13
Adalida	14

CD SD 0013

Believe	1
Red Light Special	2
No More "I Love You's"	3
Thank You	4
If I Wanted To	5
In The House Of Stone And Light	6
Let Her Cry	7
I Believe	8
Saturday Night	9
She's Got Skillz	10
Beau's All Night Radio Love Line	11
The Way That You Love	12
Secret	13
I Live My Life For You	14

CD SD 0014

Song For The Life	1
Texas Tornado	2
What Mattered Most	3
Standing On The Edge Of Goodbye	4
You Don't Even Know Who I Am	5
I Don't Believe In Goodbye	6
That's How You Know	7
I'm Still Dancin' With You	8
If I Were You	9
If You're Gonna Walk I'm Gonna Crawl	10
Workin For The Weekend	11
Clown In The Rodeo	12
When You Say Nothing At All	13
You Ain't Much Fun	14

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Making Tracks

Screen Tracks offers versatile, "all-occasions" library

Pocket Songs' Irv Kratka receives proclamation at January 1995 Winter NAMM show.

With 40 titles and growing, Pocket Songs Screen Tracks CD+G library fills a unique niche for DJs and KJs. This is a real "meat and potatoes" library. The accent is on the standards, classics, and adult contemporary. These are songs virtually every audience will be familiar with and can sing.

Artists whose hits appear on Screen Tracks include: Neil Diamond, Barbara Streisand, The Carpenters, Frank Sinatra, Linda Ronstadt, Elton John, Patsy Cline, Elvis Presley, Bette Midler, and Whitney Houston. Theme discs, such as "Pop/Country Male Hits," "Pop/Country Female Hits," "Hits in the Fifties/ Sixties," and others, are also available. Plus, specialty discs have favorites from Broadway, as well as traditional sing-along favorites.

The set is excellent for house parties, retirements, and even senior citizen groups — who are finding karaoke to be therapeutic as well as entertaining. The only area where the set is still a bit light is new rock, hard rock, and alternative, so you'll want to supplement this set if your headed out to do a high school or teen party.

Bonus points go to the Screen Track's library, which includes high-quality audio and graphics, and unique packaging. The quality of the karaoke backing tracks is superb, especially those with a "Big Band" sound. The graphics are clearly legible and in sync.

Most Pocket Songs Screen Tracks come in a lightweight, dual-fold, heavy-duty cardboard case. A plastic insert (like those in a standard jewel box) holds the CD securely in place, yet makes taking it out or putting it pack very easy. A separate pocket holds a complete lyric sheet.

If you happen to be DJing a party and someone shouts "We want Karaoke!" this set will get you by. You've got the background. You've got the lyrics. A video screen is nice, but not essential in a pinch.

Pocket Songs Screen Tracks are $13.98 each, but available as a set on a one-time only discount of 30 percent. If you would like to get a free sampler disc, just send your business card with shipping information to Screen Tracks, 50 executive Blvd., Elmsford, N.Y. 10523-1325. Request the free Screen Tracks sampler mentioned in *Mobile Beat*.

CELEBRATING 10 YEARS

In a New York City suburb in 1985, Irv Kratka broke new ground for karaoke at a time when karaoke was as foreign to most people as Sushi. Now Pocket Songs is generally regarded as the first broadly distributed line of U.S.-made karaoke tapes.

Kratka's first selection of "Pocket Songs" did not meet with a rousing reception in the American market. "Karaoke was a tough sell in the beginning," he recalls. "People had never heard of karaoke before and most retailers I contacted doubted that the concept would ever really catch on in this country."

Pocket Songs got a really big break, says Kratka, with the release of the hit movie "When Harry Met Sally," in which Billy Crystal uses a karaoke machine in a scene set in The Sharper Image store in Manhattan. "In my opinion, this movie really put the entire karaoke industry over the top in this country," says Kratka. "All of a sudden there was a tremendous upsurge in the general public's interest in karaoke. Being the first U.S. karaoke software maker on the scene, we were in an excellent position to respond to this demand."

Pocket Songs' sales began to soar in the late 1980s, increasing by 1,200 percent between 1987 and 1993, and are still going strong.

On the immediate horizon, Kratka sees the market for Screen Tracks CD+G expanding rapidly among KDJs as well as home consumers. "Pocket Songs has created a framework with major recording companies that will allow us to produce licensed CD+G versions of most of the songs made famous by leading artists," he said. "One of the things I'm most proud of is that throughout its history, Pocket Songs has produced only fully licensed songs. This will never change, because we have the deepest respect for the rights of the people who create those songs."

...Used with permission from *Karaoke Scene*

Highlights of Pocket Songs Screen Tracks CD+G Series

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CD+G 104 Country Male Classics
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CD+G 105 Great Standards
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CD+G 110 Hits Of The 50s
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CD+G 111 Children's Favorites
London Bridge Is Falling Down • Skip To My Lou • The Farmer In The Dell • The Muffin Man • She'll Be Coming 'Round The Mountain • B-I-N-G-O • Three Blind Mice • Oh! Susannah • This Old Man • Itsy Bitsy Spider • Old MacDonald

CD+G 112 Christmas Favorites
Deck The Halls • Have Yourself A Merry Little Christmas • We Wish You A Merry Christmas • We Three Kings Of Orient Are • It Came Upon A Midnight Clear • Jingle Bells • Hark! The Herald Angels Sing • Silent Night

CD+G 113 Neil Diamond vol. 1
America • Brother Love's Traveling Salvation Show • Desiree • Forever In Blue Jeans • Shilo

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We've Only Just Begun • There's A Kind Of Hush • Rainy Days And Mondays • Goodbye To Love • Yesterday Once More

CD+G 115 Hits Of Elton John
Goodbye Yellow Brick Road • Daniel • Crocodile Rock • Blue Eyes

CD+G 116 Barbara Streisand Hits
People • Send In The Clowns • Evergreen

CD+G 117 Hits Of Frank Sinatra
Luck Be A Lady • Witchcraft • Love And Marriage • Fly Me To The Moon

CD+G 118 Hits Of Elvis Presley
Blue Suede Shoes • Jailhouse Rock • Are You Lonesome Tonight • Blue Christmas • Suspicious Minds • Long Tall Sally

CD+G 119 World's Greatest Sing-Alongs
My Melancholy Baby • Peg O' My Heart • Me And My Shadow • Moonlight And Roses • You Are My Sunshine • Hail, Hail, The Gangs All Here

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The Rose • From A Distance • Boogie Woogie Bugle Boy • Under The Boardwalk • Wind Beneath My Wings

CD+G 121 Best Of Broadway
Somewhere *Westside Story* • What I Did For Love *Chorus Line* • Hello Dolly • Cabaret

CD+G 122 Hits Of Whitney Houston
I Will Always Love You • The Greatest Love Of All • All At Once • I Wanna Dance With Somebody

CD+G 123 Hits Of Linda Ronstadt
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CD+G 125 Neil Diamond vol. 2
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CD+G 126 Happy Songs Are Here Again
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Note: This is a partial listing of tracks. Sound Tracks CD+Gs contain a minimum of eight tracks and include a sung version as well as the background tracks.

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Feedback

cont'd from p. 14

Roller rink response

I've been away from DJing for a few years now. But your magazine has given me the inspiration and drive to go for it once again!

In response to the letter of Bren Lafferty regarding what other rink DJs do that work for their crowds:

I spun the music at a roller rink (Dancin' Wheels, Chicago) for five fun years. One thing we did which always got the crowd going was to do a half-hour hot mix for the last all-skate, and to allow those who wanted to dance in the center of the rink while the skaters skated around. The crowd always loved this! With the wide availability of mix CDs these days this would not be a problem for any rink DJ.

John De La Mora, Sounds Unlimited, Kingman, AZ

Take me to your leader!

Here in Chile, South America, vinyl is dying. I don't know what to do to get back the vinyl life. Many DJs have CD Players with pitch control and they prefer CD before records. I'm a record seller, but deep in my soul I love vinyl and it's a sadness to see what is happening.

Here there exists no DJ contests, DJs don't do scratching. Their names aren't important. There are no DJ Magazines or DJ radio programs.

Also there exists no DJ Federation. A good, paid Club DJ gets about $500 monthly payment, but there is a lot of clubs, many, many clubs. The music is mainly rap, Hi-Nrg, 80's and oldies.

Some days ago I placed a video in our store showing a DMC world champion. They think that the show is something for another country. I see that in this country the DJ doesn't have a real starring, and I really don't know what to do. I think that I can join all the DJs that still use vinyl to do something, but what? Maybe some of you can suggest to me something.

Marcelo Aravena

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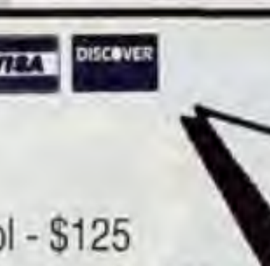

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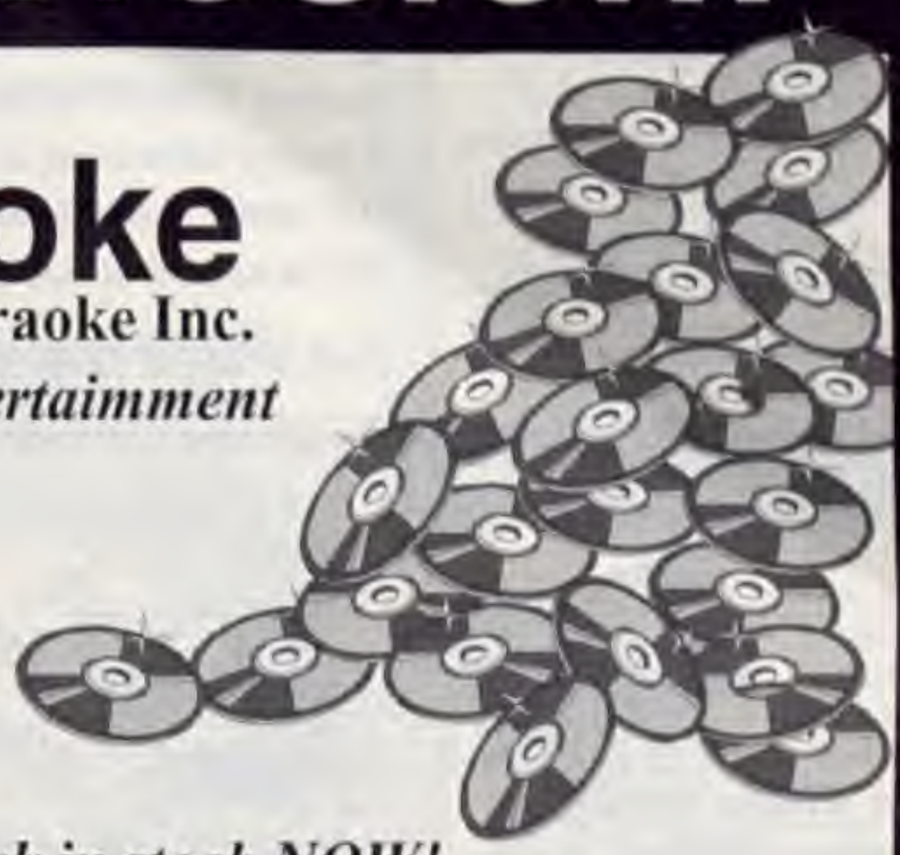

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Clinton's Last Stand

Nightmares & Historic Affairs

submitted by Captain Kazoo

This last June, I was performing a 50th wedding anniversary party at a hotel. During our initial planning session I volunteered to bring along my life-size cardboard cut-out of President Bill Clinton (with black leather suit, dark glasses, and carrying a saxophone), as it had proven to spark fun at similar functions. I was a bit surprised when the client said "Oh no, my whole family hates Clinton." But I told her if she changed her mind it would be in the van.

On the night of the party, while setting up, she asked if I had the Clinton cut-out with me. I did, and she asked me to bring it in just to see if it might add some spice to the evening. While setting up the cut-out I found a large marker board behind a curtain. I put Clinton up in front of the board and drew a big cartoon balloon on it so that people could "put words" in the president's mouth.

Everything went fine for the first hour or so. The guests were writing all sorts of congratulations and witty comments in the balloon and all over the board. As things progressed, and some of the guests became intoxicated, the written comments in Clinton's balloon became more and more outrageous. Some of the women even began dancing with it.

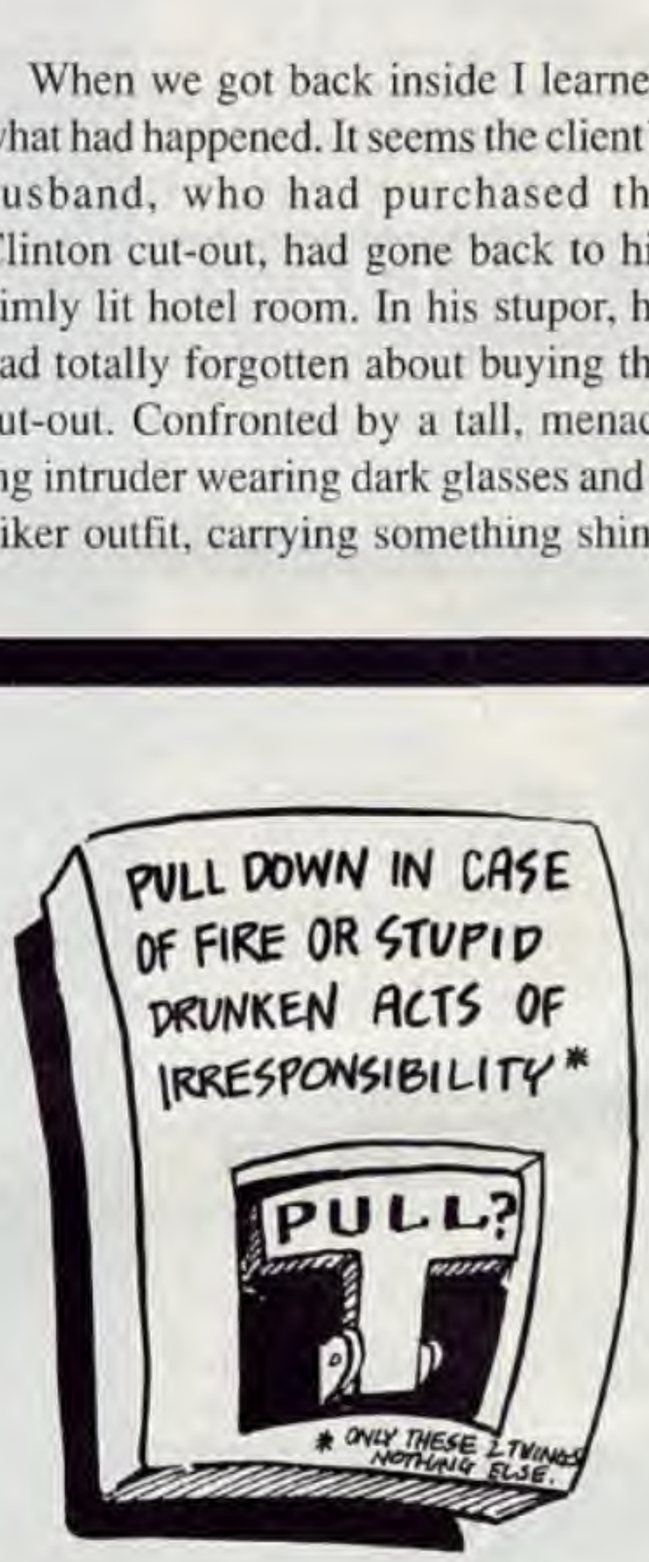
As the night wore on, assaults on the cardboard president escalated. It was knocked down several times to the accompaniment of laughter and cheers. After one rather vigorous bout of Clinton bashing, the husband of my client approached me and said "I'll give you $20 bucks for that G.D. Clinton." I said, "OK," and the deal was done. Then he yelled out "I'm gonna take this SOB home and shoot him full of holes," and he picked up the Clinton and left the ballroom.

However, he and his wife (my client) were staying in the hotel that night, so he took the Clinton cut-out up to his room and left it by a window. He then returned to the party where he became even more intoxicated. About an hour later, the party was interrupted by the sound of alarms and sirens and several people running in the hallway. The dance floor was crowded and I was in the middle of a country line dance set when I was approached by a hotel employee who asked me to announce that the hotel was being evacuated. I made the announcement and the guests, escorted by hotel employees, all filed out onto the lawn, where the party continued until we could return inside.

When we got back inside I learned what had happened. It seems the client's husband, who had purchased the Clinton cut-out, had gone back to his dimly lit hotel room. In his stupor, he had totally forgotten about buying the cut-out. Confronted by a tall, menacing intruder wearing dark glasses and a biker outfit, carrying something shiny in his hand and standing motionless by the open window, he was convinced a burglar was in his room and, fearing for his life, jumped backward into the hallway and did the most reasonable thing a man in his predicament could do to protect himself... he pulled the FIRE ALARM.

Captain Kazoo, who submitted this "Nightmare", is profiled in this issue (page 68).

I was in the middle of a country line dance set when I was approached by a hotel employee who asked me to announce that the hotel had to be evacuated immediately.



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